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AMERICAN COSTUME DOLLS

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THE HOME TOY SHOP

HOLIDAY HANDICRAFT

HOMEMADE DOLLS IN FOREIGN DRESS

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AMERICAN COSTUME DOLLS

How to Make and Dress Them

by NINA R. JORDAN

ILLUSTRATED BY THE AUTHOR

HARCOURT, BRACE AND COMPANY
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I

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*Humbly dedicated to
Our valiant ancestors—
Yours and mine—
Who gave to us
OUR AMERICA*

Nina Ralston Jordan

The author acknowledges her indebtedness to Miss Eugenia Mott of Detroit, Michigan, in whose classes nine of the original models of the dolls shown in this book were made.

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FOREWORD

IN many public schools today teachers are directing classes in dollmaking as a definite aid to various studies. Nine of the dolls shown in this book were made in such a project. The object was to show the kind of dress worn by American children of the past and on down to the present day.

These Early American dolls were made by modern American girls. The nine girl-dolls in this book were made and dressed by eleven-year-old pupils in the Detroit public schools, working under the direction of Miss Eugenia Mott.

The author made the other dolls—the baby doll, the boy dolls, the doll's doll, and accessories for all of them.

Each one is dressed to represent an American child of some period of our history, beginning with Puritan days. Thus the dolls give a fashion show of children's dress in America during more than 300 years.

The nine original models made by Miss Mott's pupils show that some of the eleven-year-old dressmakers were

FOREWORD

clever seamstresses. Neat, small hand stitching, nicely turned hems, and other details prove that today's girls can sew quite as well as yesterday's. Like the girls of long ago, most of these children have been too wise to waste their time doing shoddy work. They proved to their own satisfaction that a thing worth doing is worth doing well.

AMERICAN COSTUME DOLLS

CHAPTER 1

MAKING THE DOLLS

DOLLMAKING may not be as easy as falling off a log, but neither is it hard, since eleven-year-old girls made nine of the dolls shown in this book. And they declared that it was fun.

These surprising dolls have wire bones and paper muscles. The heads and bodies are made of newspaper strips pasted over a simple wire skeleton.

For making dolls you need:

Newspapers

Wire

Paste

Paper toweling if desired

AMERICAN COSTUME DOLLS

Later you will need:

Material for feet

Paint for skin color

Something to serve as hair

Fix a place on which to work. A kitchen table covered with newspaper will make a good work table.

First make the wire skeleton as described. This takes only a few minutes.

Next make the paste as explained further on.

While the paste cools, cut newspaper into strips about one inch wide. The strips may be slightly wider but never narrower than one inch. If you can tear fairly straight, torn strips will be still better. Prepare plenty of strips at the start. It is safe to cut up an entire double-

MAKING THE DOLLS

page of newspaper. If you have paper toweling, cut about six sections of toweling into strips like the others. The toweling strips are not necessary but may be used as an outer covering for the doll to improve its appearance. Every paper strip you use is to be covered on one side with paste. Be sure to use enough paste. You can't have too much, but too little paste will make a less durable doll.

MAKING SKELETONS.

These are made of heavy baling wire. This wire comes twisted around packing boxes delivered to stores and is discarded when the boxes are unpacked. Some baling wire is heavy, some light.

You can use almost any wire that is handy, if it isn't too stiff to be bent easily into shape.

AMERICAN COSTUME DOLLS


If the wire seems too light in weight, you can double it.

The kind of wire is not nearly as important as the pasting—that is, using enough paste. Paper and paste alone would make a sturdy doll if enough paste is used. The wire merely gives you a form to follow and holds the paper in shape until it dries.

If you wish to buy wire, get Dennison's #7, sold at fancy goods counters and often in stationery stores. It comes in 36-inch pieces, 4 for 5¢.

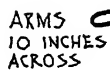
There are many ways of making a wire skeleton; the one shown here is the easiest. Begin with a wire 36 inches long and bend it at the center. Measure about 3½ inches from the bend and make two or three twists in the

MAKING SKELETON



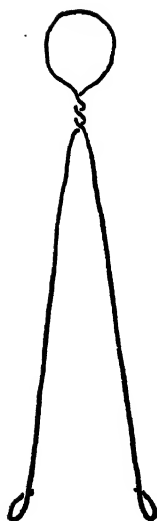
36-INCH
WIRE

A simple line drawing of a long, thin, slightly curved wire, tapering at both ends.

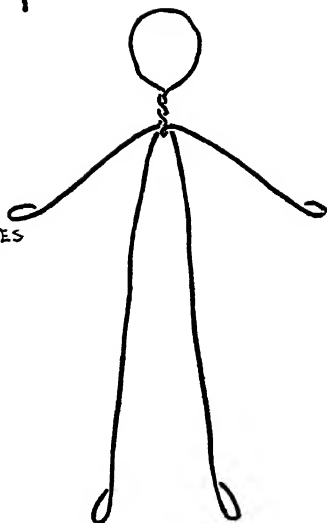


ARMS
10 INCHES
ACROSS

A simple line drawing of a wire with a small loop at the top, tapering down to two thin lines, with two short, curved lines extending from the sides.



12 INCHES
HIGH



AMERICAN COSTUME DOLLS

wire, forming a loop for the head. (See illustration.) This loop should form a circle 2 or $2\frac{1}{4}$ inches across.

Next measure for the doll's height, which should be 12 inches after end loops are bent up for the feet. Bend back about three-quarters of an inch for each foot loop and then cut off any remaining wire with wire cutters or pliers. (See illustration.) For arms, cut a cross-wire $11\frac{1}{2}$ inches long. Bend back $\frac{1}{2}$ inch at each end to make loops for hands. Then attach the cross-wire by twisting it around the doll's neck. The finished length of the cross-wire for arms should be about 10 inches.

Now the skeleton is ready to be covered with paper strips.

MAKING THE DOLLS HOMEMADE PASTE.

Almost any kind of paste may be used except rubber cement. Since one doll requires so much paste, the economical thing to do is to make your own of flour and water. This is excellent paste and its making takes only a few minutes.

While you do not need exact measurements, some of you may want them. Here are the directions for two cups of paste, which is more than enough for one doll.

2 tablespoons flour

2 cups cold water

In a shallow pan, mix the flour with a little of the water until it is perfectly smooth and free from lumps. Then stir in the rest of the water. Cook it for a few minutes over a low flame, stirring it constantly to prevent lumping. It thickens as it cooks. When it is about as thick as mayonnaise, your paste is done.

AMERICAN COSTUME DOLLS

Any left-over paste will keep for several days if it is stored in a cool place. Lay a waxed paper against the paste so that it will not form a skin on top.

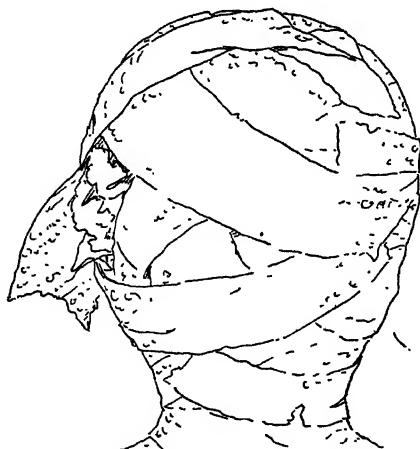
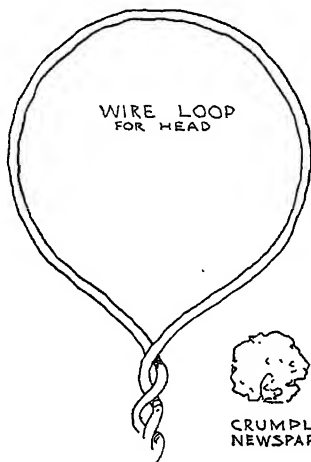
When a group of dollmakers are working together, especially in school, it may be more convenient to use paperhangers' paste. Paperhangers' paste is a powder to be mixed with water as needed. It costs 12¢ a pound at a paint store.

Using lots of paste makes a hard, durable doll. A stingy use of paste gives a somewhat smoother surface, but the doll will be more perishable.

COVERING THE SKELETON.

Head. Crumple several paste-dipped strips of newspaper into a ball that will fit tightly

THE HEAD



NEWSPAPER
STRIPS

AMERICAN COSTUME DOLLS

into the wire circle for the head. The ball should be fat enough to practically hide the wire.

Then cover the whole head with many smoothly pasted short strips. Crisscross the strips in all directions. Add strips until the face part is as smooth as possible. The face is not too rounded and bulging, but is kept rather flat. This makes it easier to paint the features on it.

The size of the finished head should not be smaller than the illustrated full-size head of the Priscilla doll. Two mistakes made by almost all amateur dollmakers are these: first, they make the head too small; second, they place the features much too high on the face.

A small head makes the doll appear very

MAKING THE DOLLS

tall and grown-up. When features are placed too high, the doll's face looks old, never childish. Our full-size drawings were made so you can check your dolls by them.

Around the neck-wire, paste several crumpled strips. Wrap around these with smoothly pasted strips. Paste the ends down onto the body part or up onto the head part, for strength.

Before starting to pad out the body, be sure to bend the wire arms and legs into permanent position. After they are wrapped, bending is likely to disarrange the pasted strips. And after the doll is dry, it will be almost wooden, and you cannot then change its position.

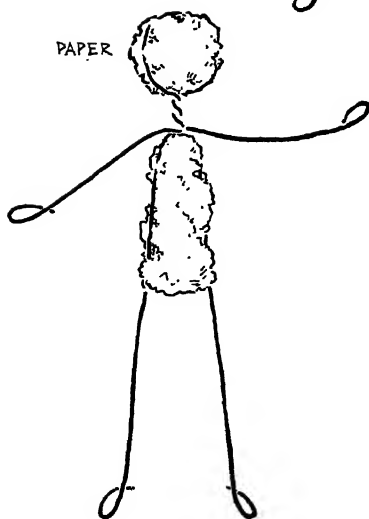
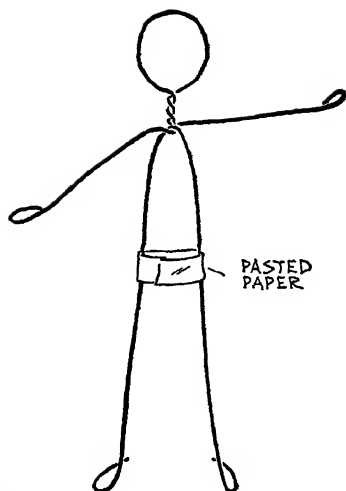
Body. Fill out the space between the body

AMERICAN COSTUME DOLLS

wires with crumpled paste-dipped strips. Then pad out the body, arms, and legs with twisted paper strips—pasted, of course. When built out to the proper plumpness, wrap with smooth strips. Extend the paper strips wrapping the arms well up onto the shoulders, so that the arms will be strongly attached. Spiral winding is always stronger than plain, round-and-round winding, and it's just as easy to do.

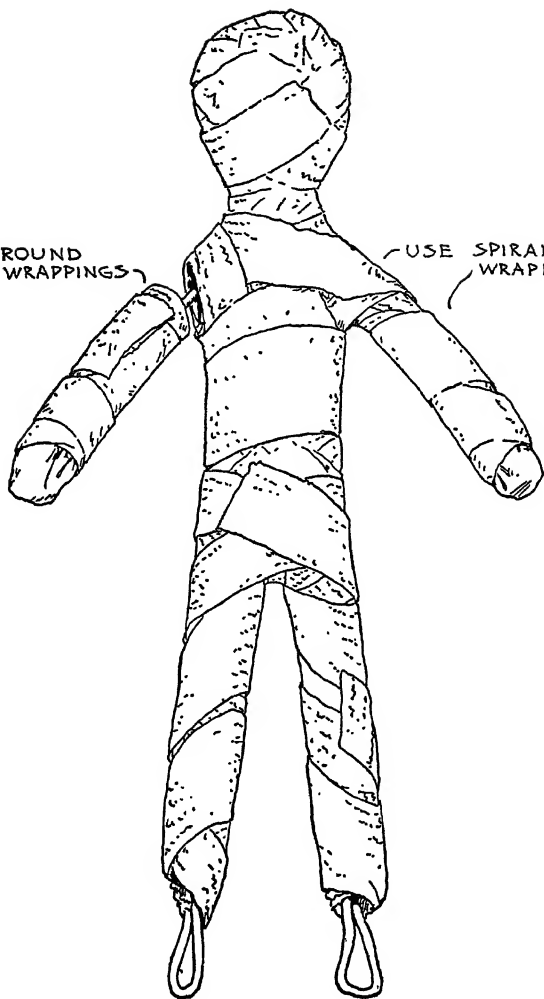
Leave the wire foot-loops exposed, as shown in the illustrations, but cover the wire hand-loops. The rounded ends of the arms will serve as hands. Look over all wrappings carefully and press down any loose ends and edges with pasty fingers.

When we reach this stage, the dolls are moist and heavy because of the amount of



AVOID ROUND
WRAPPINGS

USE SPIRAL
WRAPPINGS



MAKING THE DOLLS

paste we use. Hang them up to dry for a little while—an hour or two—before adding the layer of toweling. This layer may be omitted entirely. It makes the doll look nicer but it is not necessary. The painting, which comes later, covers up the newspaper print in any case. Now we leave the dolls to dry overnight, and longer if necessary. The more paste used, the longer it takes the doll to dry. When dry, the doll becomes much lighter in weight, of course.

The dried dolls are very hard and strong. You can scarcely dent the surface with your fingernail. We tested their strength by pulling hard at the arms, but they neither broke nor cracked. This is largely because of our plentiful use of paste.

AMERICAN COSTUME DOLLS

For drying, hang the little fellows up by their foot-loops over a line stretched above the radiator. There they look for all the world like small spooks standing on their heads!

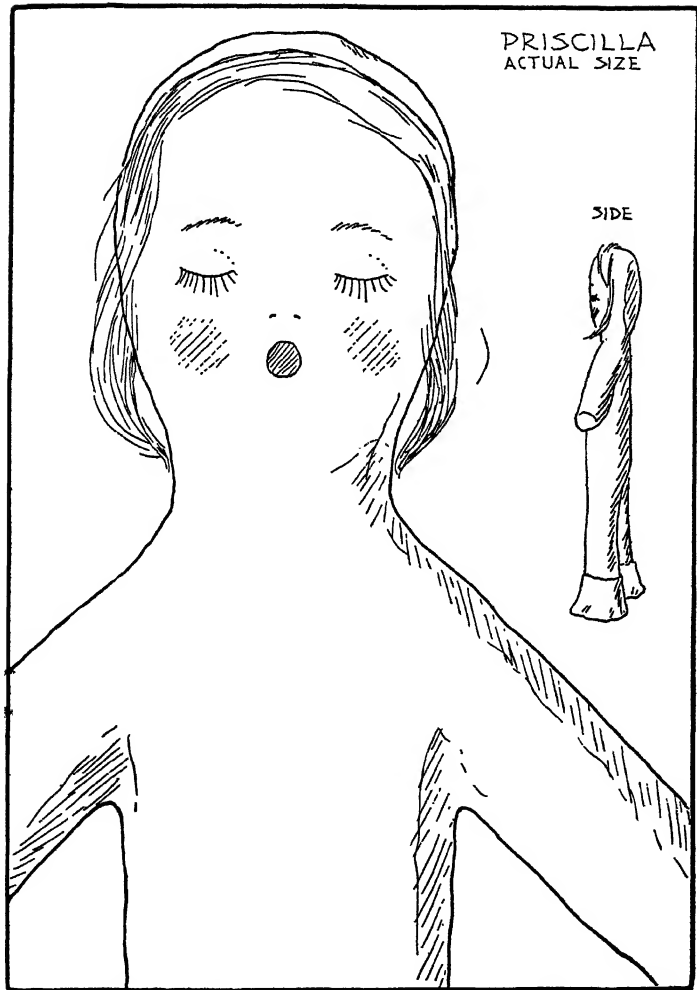
Suggestions. You aren't likely to get the arms too long, but if you should, and if the doll is dry, you can shorten the arms this way:

Dip the doll's hands into boiling water for a few seconds. Then tear away the softened paper for about an inch, leaving the wire loop exposed. Bend up the loop and pinch it close to the arm with a pliers. Then wrap the hand part again with freshly pasted paper strips.

If you like to experiment, you can try posing your dolls a bit, as Barbara's maker did. A slightly tipped head adds life, so does a bent arm or posed leg. (See illustrated panel of

PRISCILLA
ACTUAL SIZE

SIDE



AMERICAN COSTUME DOLLS

poses.) You may enjoy shaping out the figures a little. For this, use cleansing tissues as a sort of putty. Soak them in paste and model out parts of the body with them. These places are then covered with smooth strips.

We have added ears to some of our dolls, and put knees and rounded calves on their legs. Usually this modeling is done after the dolls have dried, but before they are painted.

POSES.

After your first doll has been completed, you are sure to think of things she might have been doing instead of just standing. The pose of the doll, Barbara, is one example of action pose.

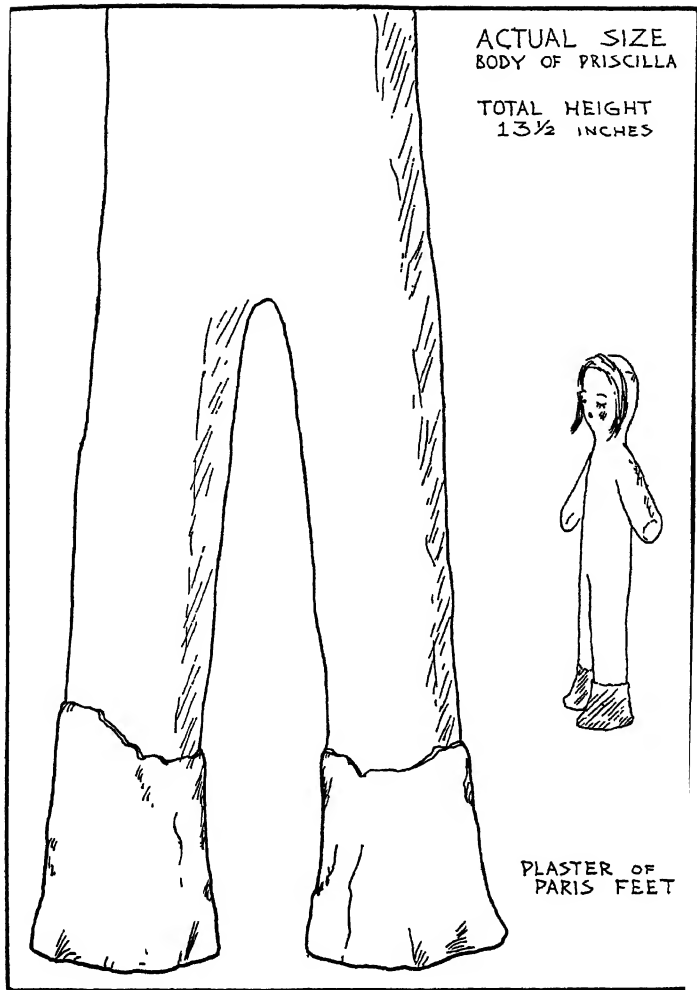
A plain, straight pose is all right, and is usually wisest for a first doll. But it is fun to ex-

ACTUAL SIZE
BODY OF PRISCILLA

TOTAL HEIGHT
13½ INCHES



PLASTER OF
PARIS FEET



AMERICAN COSTUME DOLLS

periment with different poses.

The third doll in the illustration of poses is getting ready to do some house-cleaning. Her broom is an old-time kind of broom which you could make from pine needles or of broom-straws or grasses. In order to fix her mind on her work, her head had to be bent forward. This must be done before the paper wrappings are wound around the neck and head, or else the wet papers tear loose from their moorings. If you tried to do the bending after the doll's wrappings were dry, her neck would break. Placing one foot a bit forward always gives a doll a more natural pose. The only trick to it is the one we just mentioned—bend the wire legs before wrapping.

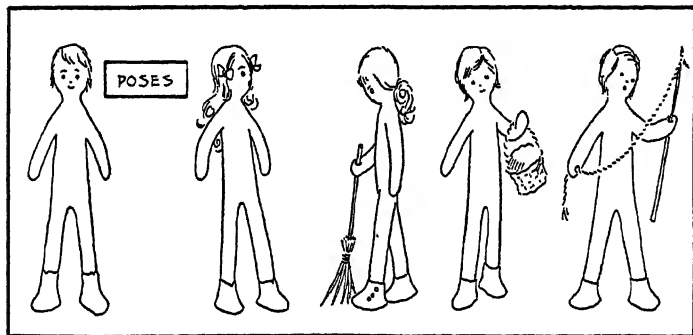
The second panel figure also has one foot

MAKING THE DOLLS

set forward. But the part of the pose that makes it life-like is turning the head to one side. To do this does not necessarily mean any bending of the neck. It can be done by painting the face around toward one side of the head instead of on the front.

Notice the boy with the basket. His wire arm is bent forward and is also bent slightly at the elbow.

Although we poked holes through our



AMERICAN COSTUME DOLLS

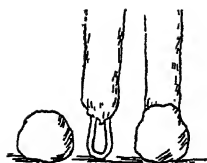
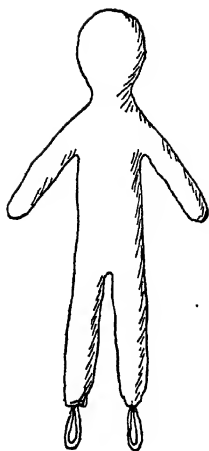
doll's hands with an ice pick, we don't recommend doing that. Unless the doll is extremely firm and tough, a hole through the hand may break it. It will be safer to pin the fishpole or the broom to the doll's hand, and it will be just as satisfactory.

FEET.

The dolls' feet are very important for the dolls will stand alone if their feet are right.

Plaster of Paris. Plaster of Paris may be used to make the dolls' feet. The plaster is easy to handle and dries very quickly. It is sold in three grades—slow, medium, and fast-drying. It costs about 5¢ a pound.

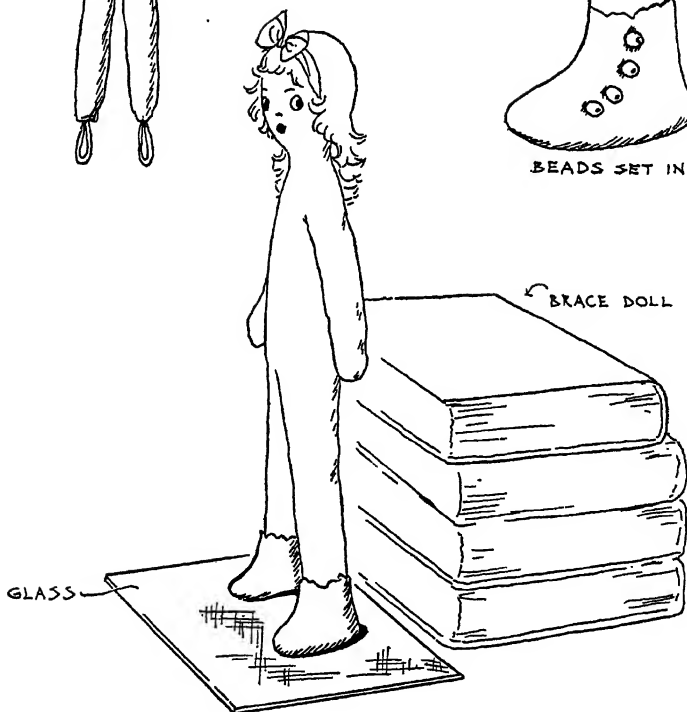
Homemade Plastic. If you are making your dolls at home, you may prefer to make their feet from a homemade plastic—cornstarch,



DOLL FEET
OF PLASTIC



BEADS SET IN



AMERICAN COSTUME DOLLS

salt, and water, or of the other convenient plastic to be described further on.

Feet made with the plastics can be much more shapely and smooth than is possible with plaster.

Unless you are already familiar with the cornstarch-salt mixture, you will be astonished at its hardness when it is completely dry. It is so strong that it seems almost unbreakable. You can safely paint it with water colors or poster paints, but it will dissolve if it is left in water. Here are two formulas for homemade plastic; this first one is more often recommended.

- | | |
|-----|----------------------------|
| (1) | 2 tablespoons salt |
| | 1 tablespoon cornstarch |
| | 1 tablespoon boiling water |

Mix salt and cornstarch, add boiling water, stir until cool,

MAKING THE DOLLS

then knead with your hands until smooth. If parts of it crumble at first, don't worry. Kneading will pick up all the pieces, and the dough mass will become smooth, like putty.

- (2) 2 tablespoons salt
 2 tablespoons cornstarch
 2 tablespoons boiling water

(In other words, equal parts of ingredients.)

In making either of these mixtures, knead it as you would knead dough. It softens and smooths out with handling. If it should become at all sticky, dip your fingers into more of the cornstarch.

Form this dough into two pieces, stand the doll's wire foot-loops into them, and shape them with your fingers.

For the first minute or two, the dough may keep spreading out a little, but just keep on shaping them up. In about five minutes, the feet should support the doll's weight.

AMERICAN COSTUME DOLLS

Before the feet have hardened too much, you can set in little beads, as shoe buttons; or poke small eyelet holes with a pencil point, as we did on the feet of our doll Mac.

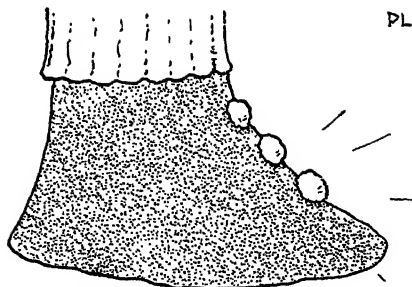
Be sure to stand your doll's feet on a level, smooth surface while they are drying and hardening overnight. A piece of glass is best.

By morning the feet will seem perfectly hard, but don't pinch them! In another day or so, they will seem as hard as stone.

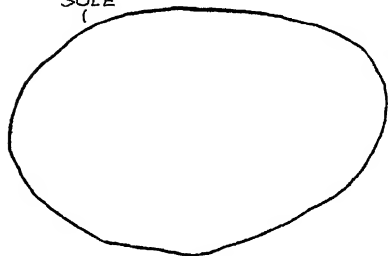
Water Putty. The plastic we like best of all is water putty. This fascinating substance is not nearly as well known among craftsmen as it deserves to be. It is very easy to use, is always ready, and you can make it do tricks.

Like plaster of Paris, water putty is a powder to be mixed with water. When mixed, it

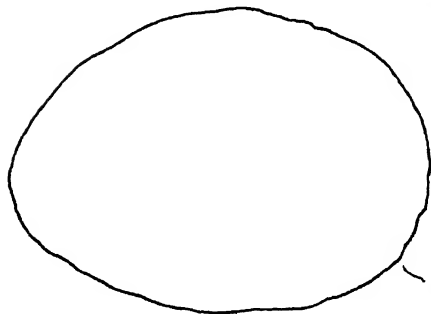
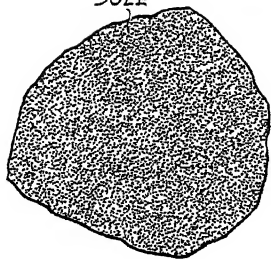
PLASTER OF PARIS FEET



FOOT OF LUCINDA
SOLE



EDITH
SOLE



BARBARA'S
FOOTPRINT

AMERICAN COSTUME DOLLS

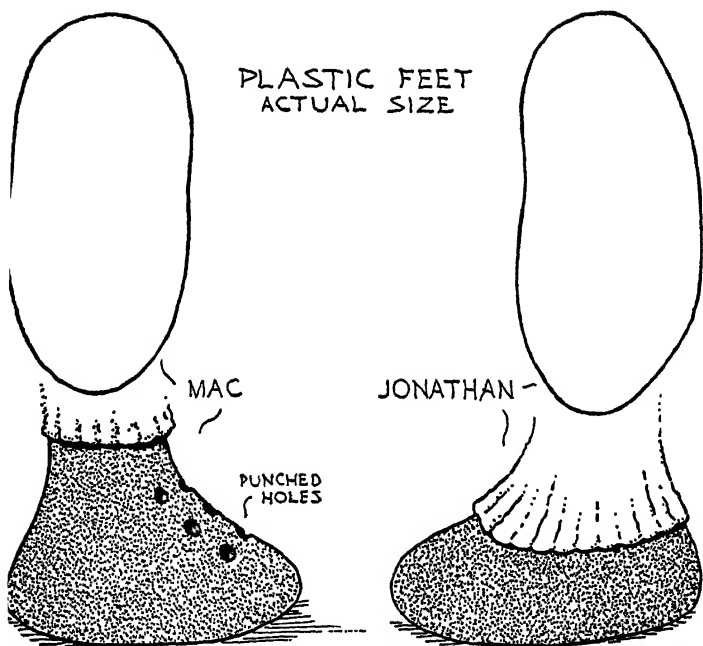
can be modeled with your fingers, and will remain workable long enough for you to do a good job of shaping the feet. Then it dries rapidly, and dries hard. It may then be carved, if you like, and painted with either water colors or oil paints.

Water putty is also known as “crack filler,” and is sold in paint stores and hardware stores at from 15¢ to 25¢ for a one-pound box.

We made the feet for the doll Mac from this plastic. First we mixed up enough of the powder to make a putty-like ball about 1½ inches in diameter. We divided this into two pieces and put one of the wire feet into each. (See illustrations.)

Then we modeled the feet. This took only about three minutes. We built the heels well

MAKING THE DOLLS



out at the back, to prevent the doll from any inclination to lean backwards. Always make sure that your doll balances perfectly. Push and shape the plastic until it does.

AMERICAN COSTUME DOLLS

Barbara's footprint looks large in the illustration. Well, it *is* large. But it is better to make the doll's feet too large than too small, since you want a doll to stand. Each footprint shown in the illustrations is an actual marking around the doll's foot. The pictures of the feet are actual size also.

You can do various things to these feet before they harden, just as we suggested for the first plastic—shoe buttons, etc. You can even model the feet like those of a barefoot boy if a barefoot doll is what you want. An orange-wood stick is good to use for modeling the toes.

Brace the doll before leaving it overnight. Perhaps its weight would not cause it to lean, but it is wiser to take no chances. Next day

MAKING THE DOLLS

you can finish up the feet by painting on shoes with poster paint or ink. Look at the feet before painting them. If you discover a sharp edge or any irregularity, smooth it away with a stroke or two of an emery board. This takes only an instant, and well repays the effort.

WIGS.

The easiest way to give your doll a head of hair is to use a regular doll's wig. There are other ways to make wigs, however, if you have no other doll whose hair can be used.

Darning Cotton Wig. One page shows the making of a wig out of rust-colored darning cotton. The thread was first wrapped many times around a cardboard—it must have had fully 75 or 80 wrappings.

Before cutting the threads across the bot-

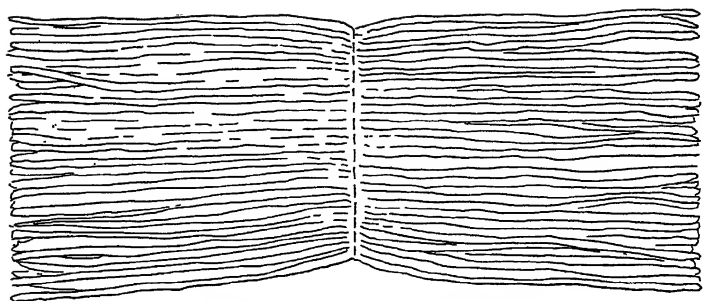
AMERICAN COSTUME DOLLS

tom, sew through them along the top edge. Back-stitch is a good, firm stitch to use for this. Chain stitch will hold it, too, but chain stitch will look less like the hair parting it is supposed to represent.

Then cut through all the threads at the lower edge and cement the wig on. In the wig illustrated, we made the sewing long enough to extend from the forehead to the back of the doll's neck.

Stocking Wigs. The toe or heel part of a soft stocking can be made into a well-fitting wig without much trouble. Colors may be brown, tan, black, yellow, white, or any of the coppery shades.

Clip the ends into fine fringe. Sometimes these fringes will curl up by themselves, some-

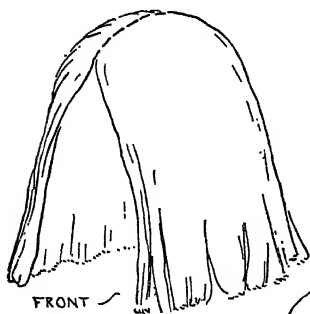


DARNING
COTTON,
FLOSS
STRING
OR YARN



CARDBOARD

CUT OPEN



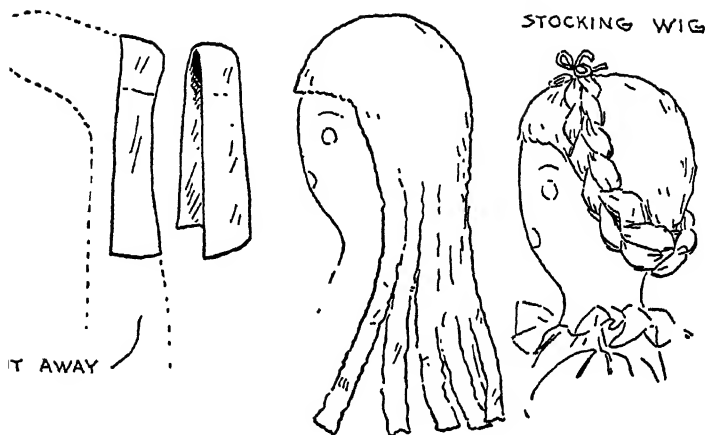
FRONT



BACK



AMERICAN COSTUME DOLLS



times they remain straight. For very thick hair, you can arrange several layers of the same color, fringe them and fluff up the ends. The stocking hair may also be braided or tied back with a hair ribbon.

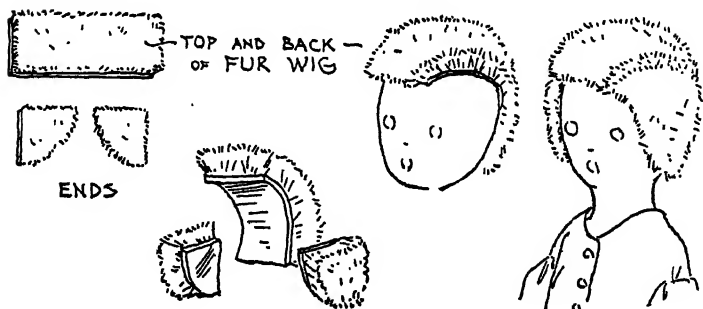
Fur Wig. Small pieces of fur make amusing doll wigs. We made one from sheepskin for a boy doll. One panel shows how it was made.

MAKING THE DOLLS

It was about like a three-piece bonnet.

In the last sketch of it, we drew it as though the joining pieces show, but they really do not. After the cement was dry, we gave the fur wig a hair-cut by carefully snipping off bits with a manicure scissors.

Our pieces of sheepskin were taken from a shoe-polisher. Often, though, one can find other and better scraps from such things as old coat collars, gloves, or the like. Almost any kind of fur may be used. It makes no differ-



AMERICAN COSTUME DOLLS

ence whether it is curly fur or straight, short fur or long, a way can be found to use it for a wig.

Fur is easier to use if the skin part is not too stiff or heavy. When cutting fur, cut it from the wrong side with a razor blade, as furriers do. In fitting it to a doll head, you may need to cut a few little darts or, in other words, cut out a slim wedge here and there so it will fit smoothly to the head.

Anyone, anywhere, can find the makings for a wig. No matter how few materials are available, if your doll needs a wig you can devise some way of making her one. We have even used yellow silk fringe for doll hair just to see if it would work, and it did. Knitting yarn always comes in handy for such a pur-

MAKING THE DOLLS

pose. Yarn raveled from an old sweater or sock makes nice, crinkly hair. Such materials as yarn, string, floss, etc., would be wound around a cardboard and sewed, as already explained.

Wig of Real Hair. A wig of this kind is shown in the pictures of Barbara, the modern doll. Directions for making such a wig are given in the chapter about Barbara, Chapter 13.

Attaching the Wig. Some dollmakers use regular glue for this purpose, and glue is perfectly all right. But cements dry so quickly and are so strong that we never bother with glue if we can help it. Any one of the airplane cements or household cements (Duco cement, etc.) does a quick, satisfactory job.

AMERICAN COSTUME DOLLS PAINTING.

Painting the Body. Before the wig has been put on, the doll must be painted all over a natural flesh tint. The features are painted on the face after the wig is on.

While there are various ways of mixing a good flesh tint, the simplest of all is a mixture of white and orange—lots of white and very little orange. The first thing you need is a ten-cent jar of white poster color. For an orange color to tint it with, you can use either orange poster paint or orange water color. If no orange paint is available, mix white, vermilion, and dull yellow, using a lot of white and very little red and yellow.

It is easy to get the color too bright a pink. To avoid this, add the vermilion to the white

MAKING THE DOLLS

with a matchstick. Then mix it *thoroughly* before adding more. Add yellow with the same care, to avoid a sallow color.

Be sure to test out a fair-sized spot of your mixture—and let it dry—before painting the whole doll. It is best to test it on the doll's body, not its face.

Never mix colors with your brush!

For the mixing of a flesh tint, avoid the use of carmine or crimson paint, as either of these reds will produce a feverish pink color. Vermilion is the right red to use.

For the painting of one doll, you will need about as much flesh tint as would fill a little poster paint jar (ten-cent size). Mix up plenty of paint. If you run out of color before the whole doll is painted, you'll have a hard time

AMERICAN COSTUME DOLLS

trying to match it exactly with a new mixture. Save out some white paint. It is easy to make the flesh tint too bright. Then more white will be needed for lightening it.

When painting your doll, leave the body until last. This is just in case you run out of color and have to mix more. If the colors don't quite match, they will be hidden by the doll's clothing.

Almost any kind of soft brush may be used for the painting. A half-inch brush from the five-and-ten-cent store paint department is the best. It is a soft brush that costs five cents. A coarse brush would be likely to leave its tracks in the paint.

Paint should not be put on too thick or it may chip off. Artists frequently add a few

MAKING THE DOLLS

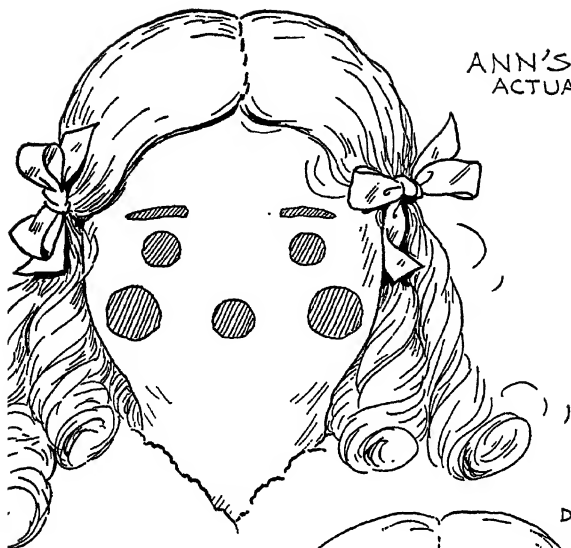
drops of glycerine to their poster paint to prevent this trouble.

Painting the Face. After the flesh tint is dry and the wig has been put on, paint on the features with a small, pointed brush. To show you just how the features were made, we traced off one of the dolls' faces, in actual size, in the illustration.

Big round dots make the eyes, one red dot is the mouth, and big pink dots are the rosy cheeks. Brown eyebrows were added. We did not draw a nose on this doll's face, but it is easy to add one, if you wish. A mere dot or line will serve.

By glancing at the face of the doll Ann, you can see for yourself how very easy it can be to paint a doll's face. Notice how the eyes were

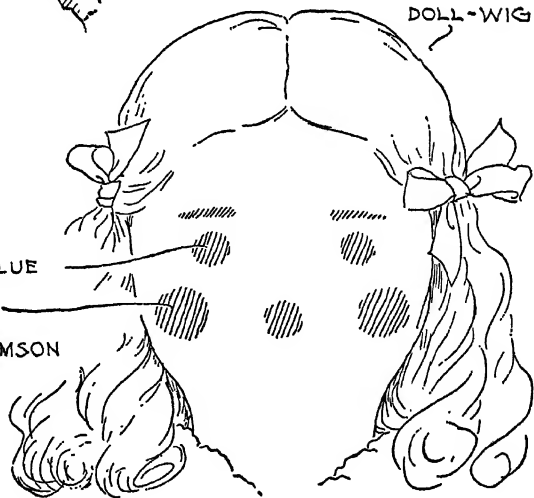
ANN'S HEAD
ACTUAL SIZE



DOLL-WIG

EYES,
SAPPHIRE BLUE

CHEEKS
MOUTH,
CRIMSON



MAKING THE DOLLS

placed far apart and quite low on the head, to make the doll appear young. If the eyes are too high up, the doll will have a middle-aged look. If the eyes are too close together, the doll will look rather crafty.

Poster colors are the best for painting the dolls' faces, but homemade colors will give good results if they are used carefully. Bluing, diluted, makes lovely sky-blue eyes. Dip a matchstick in the color, touch it to the face and give it one turn to make a round eye.

A tiny drop of mercurochrome, slightly diluted with water, gives the prettiest cherry-red color imaginable. A dot of it makes the mouth. Paint this red mouth dot on with the glass applicator from the bottle, rotating the point just a trifle. Then touch the corner of a

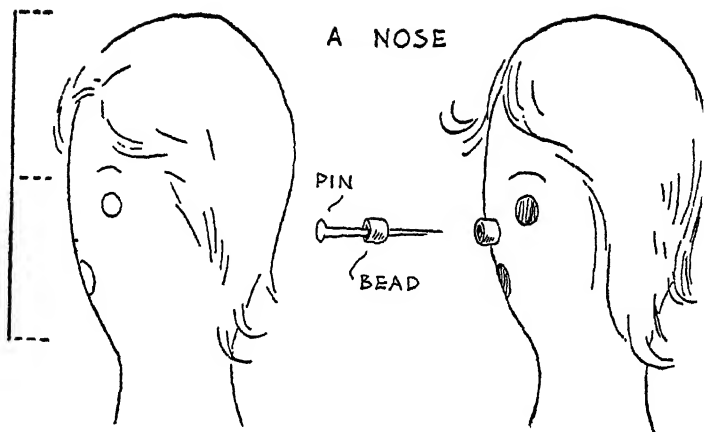
AMERICAN COSTUME DOLLS

blotter to the dot and lift off the excess color. Later you can add tiny, upcurved lines to the sides of the dot to make the mouth look smiling.

Diluted still more, the mercurochrome can be used to paint fine rosy cheeks on the doll's face.

After painting some of the dolls' faces, we tried experimenting with others, and gave them pin features. Making the features was quick and easy. A red-headed pin made a mouth, a white pin a nose, two blue ones the eyes. These were glass-headed pins from a ten-cent cube of assorted colors. The mouth and eye pins were pressed well into place before the doll's head was dry, so that they wouldn't protrude too much. The nose was left stick-

MAKING THE DOLLS



ing out in nose fashion.

It is surprising to see how four pins, when carefully arranged on the face, can give the impression of a complete set of features. If a very few pen lines are added, these pins take on lively expressions. For instance, eyebrows, beetling or arched, make the eyes appear either fierce or amiable. Up-lines from the

AMERICAN COSTUME DOLLS

mouth-pin make the face smile, while down-lines give the mouth a gloomy expression. You can test this out for yourself on a small rubber ball, using pins and pen lines.

On Mac's face we made beady black eyes from black pins. His pinned-on bead of a nose was later covered with tiny bits of paper toweling, pasted and pressed down close with an orangewood stick. In this drawing Mac's nose makes one think of Pinocchio, but when the face was finished and painted, the nose looked small. The eyebrows are pen lines.

CHAPTER 2

DRESSING THE DOLLS

BEFORE deciding which doll to make, it is wise to consider what dressmaking materials you have on hand.

Your first step is to go on a treasure hunt through the scrap bag, for a scrap bag can be as full of surprises as a magician's big black hat. Worn materials often work up better for doll clothes than new goods. Soft, old handkerchiefs may be put to use, and so may old slips, baby clothes, cast-off gloves, etc. Mesh gloves make fine mitts for a prim, old-time doll. Cotton stockings are useful, especially baby socks of close weave, and silk stockings make good

AMERICAN COSTUME DOLLS

doll wigs.

In choosing among silks, try to avoid rayon silks as they are likely to wrinkle easily. You can test a piece by pinching it or by crushing it tightly in your hand. If sharp creases show, doll dresses made of it will quickly wrinkle from handling.

When searching through odds and ends, keep on the lookout for tatting and narrow lace edgings. These make authentic old-style trimmings for petticoats and panties, collars and cuffs.

Greeting card bows and ribbon scraps come in handy as hair bows and dress trimmings. Lace-trimmed white cottons are a help in the making of underthings, aprons, and the like. Discarded neckwear can often be made into a

DRESSING THE DOLLS

doll apron or pinafore with only a few minutes' work.

Small scraps of the same material can be pieced together to make a doll's dress. This has been done on clothing for several of these dolls. The less you have to work with, the more ingenious you can become in using what you have.

Your doll's clothing will be an entirely made-to-measure wardrobe. Although we give measurements of many doll garments in the different chapters, you cannot follow them exactly. No two of the pictured dolls are exactly the same size, so the dolls you make will be a little different in size from any of them.

When you cut and fit doll patterns, you will be working in true early American fashion.

AMERICAN COSTUME DOLLS

Ready-made patterns were unknown to our ancestors, so every seamstress cut her own patterns. During very early pioneer times, even the weaving and dyeing of cloth was done at home. Later, a mother bought stout cloth at the draper's shop or the general store.

When making a garment, first cut a paper pattern from almost any kind of paper—wrapping paper, newspaper, or the blue tissue paper which laundries wrap around shirts. This blue paper is softer than ordinary tissue paper, so you can fit it on the doll.

For small garments, you can cut try-on patterns from cleansing tissues. These may be fitted on the doll as easily as if they were of fine, soft cloth. In this way you can get all your mistakes made and done with and avoid wast-

DRESSING THE DOLLS

ing cloth.

Don't think that your dolls must have the exact colors or materials described here. It is wiser to select quiet colors for old-fashioned clothes. Dusky red, dim blues, plum and wine shades, deep greens or dull, light greens—all such colors are suitable.

In choosing a doll costume to make, don't try one of the more difficult ones first, unless you have already done a little sewing and like to sew. Start a dress that you know you can finish. Such dresses as Amy's should be attempted only by a patient and willing worker. But the dresses of Dolly, Priscilla, Edith, and Josephine are very easy to copy. Any girl could make them. Although Josephine's gown is simple to make, it looks really magnificent

AMERICAN COSTUME DOLLS

when made up in gleaming satin of nice color.

After completing a simple costume successfully, you will no doubt be eager to tackle a more elaborate one.

Making and dressing one of these dolls will richly repay you for any difficulties you may meet on the way—of that you may be certain.

CHAPTER 3

PRISCILLA—1620

PRISCILLA, the Puritan maid, is $13\frac{1}{2}$ inches tall. Her eyes are modestly downcast in the manner expected of a Puritan's child.

Priscilla wears a handmade lace cap and a neckerchief of embroidery with her plain gray dress. Soft tendrils of dark hair show at the sides of her cap.

The neckerchief is a strip of embroidery $12\frac{1}{2}$ inches long. As the embroidery was wider than necessary, a fold of its raw edge was turned under. This left the band about $1\frac{1}{4}$ inches wide. Its ends were tucked down inside Priscilla's skirt.

AMERICAN COSTUME DOLLS

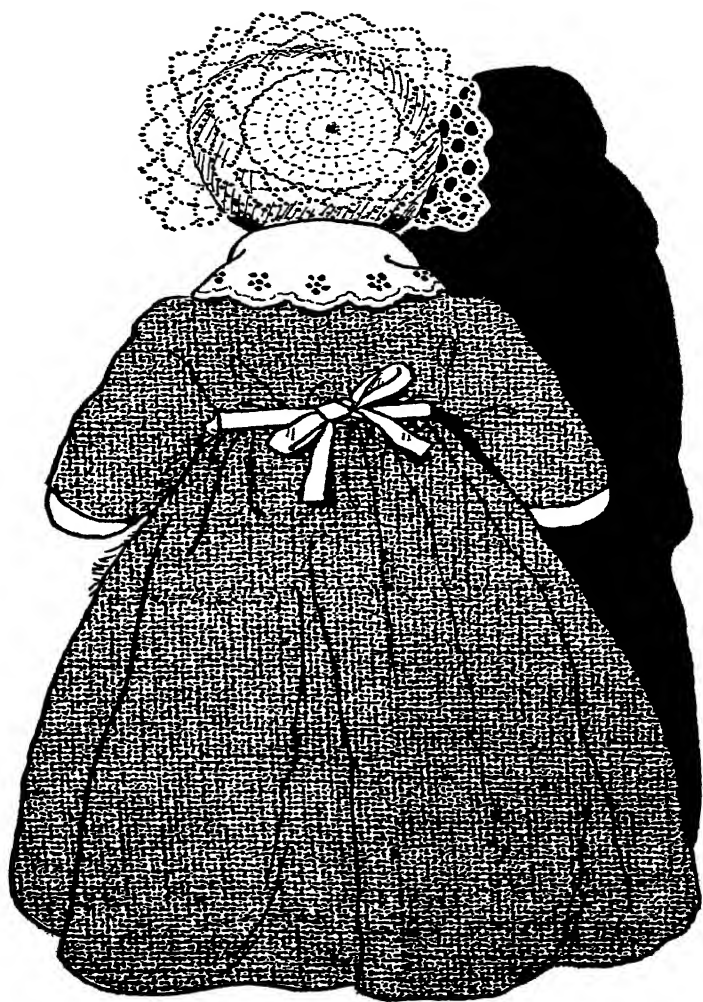
The dress is a soft gray color and almost any kind of gray material will do. Of course Priscilla wouldn't really be wearing silk, but, in this case, the proper color is much more important than the right texture. So even gray silk material may be used if necessary. Puritans wore brown homespun, as well as gray.

The waist and skirt of the dress are entirely separate.

The kimono type waist requires goods 11 inches wide and 8 inches high. Its front opening is not hemmed, but these raw edges are hidden beneath the neckerchief.

Though the body part of the waist looks too wide (on our pattern, that is), this width allows for those comfortable folds on the waist.

The sleeve ends are not hemmed, but



AMERICAN COSTUME DOLLS

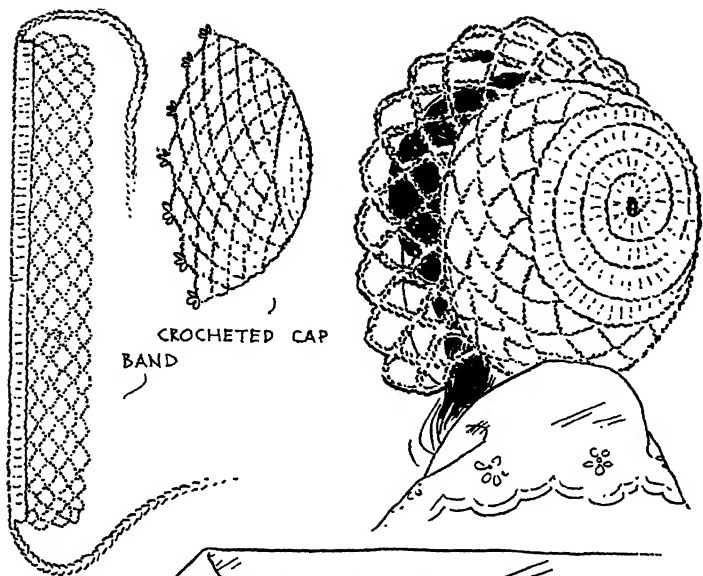
merely turned under in a sort of pressed hem. Sleeve seams are sewed up after the waist is on the doll.

The skirt is quite full and very long. Not even the tips of Priscilla's toes can be seen from under its one-inch hem. The skirt goods is about 27 by 11 inches.

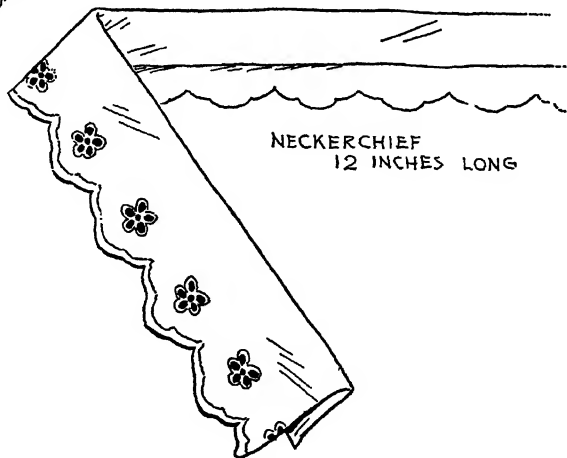
The top of the skirt is hemmed into a casing through which a little ribbon drawstring is run. After the drawstring is pulled tight around the doll's waist, it is tied from underneath so it doesn't show.

No Priscilla doll would seem fully dressed without her neat white apron. So Priscilla's dressmaker made a "homespun" apron from a 5-inch square of coarse linen.

The top edge folds under, the other three



CROCHETED CAP
BAND



NECKERCHIEF
12 INCHES LONG

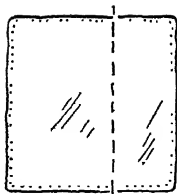
AMERICAN COSTUME DOLLS

edges are fringed to a depth of $1\frac{1}{2}$ inch. These fringed edges give the brief apron an attractive handmade look. Narrow five-inch strings of linen tie at the back in a small, modest bow.

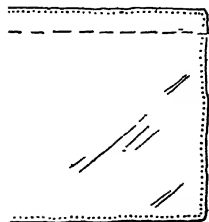
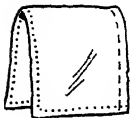
This doll's lace cap was crocheted in two pieces. The head part is a cup-shaped circle about $3\frac{1}{2}$ inches across. The straight piece which stands out around the face is $5\frac{1}{2}$ by $1\frac{1}{2}$ inches.

These two pieces are not joined; pins are pushed through them and on into the doll's head to keep the cap on. There are slender strings for tying—crocheted chains.

The Puritan style of cap was probably a simplified copy of the Dutch girls' fancy, lacy caps with their amusing fly-away wings at the sides. But most Puritan caps were of the plain-

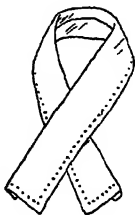


7-INCH HANDKERCHIEF



STRIP $1\frac{1}{4}$ INCH WIDE

HANDKERCHIEF



AMERICAN COSTUME DOLLS

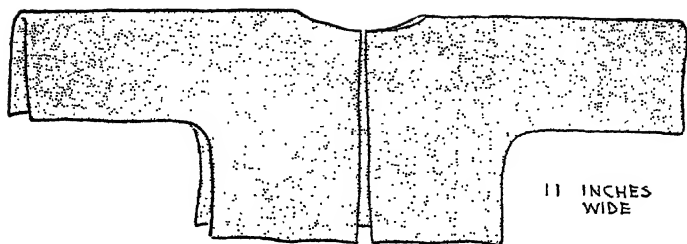
est kind, since severely simple dress was a part of the Puritan faith.

We have added separate drawings which show a plainer cap and kerchief. An old, hemstitched handkerchief is the material suggested, since it could be made up with the least possible work.

Part of a 7-inch handkerchief would provide finished edges around the turn-back of the cap. A strip cut from a 12-inch handkerchief would give a ready-made hemstitched (or rolled) edge and ends for the neckerchief.

However, any crisp white linen, lawn, or the like will make a proper cap and kerchief for a Puritan. White cuffs will help to make Priscilla look pretty.

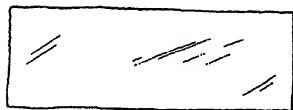
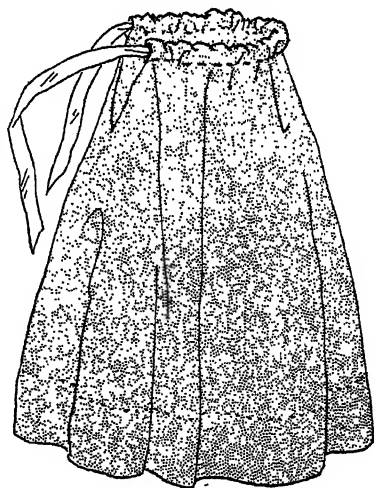
Priscilla wears a single, plain white petti-



WAIST



SKIRT



27 INCHES WIDE
11 INCHES HIGH

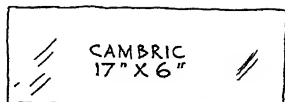
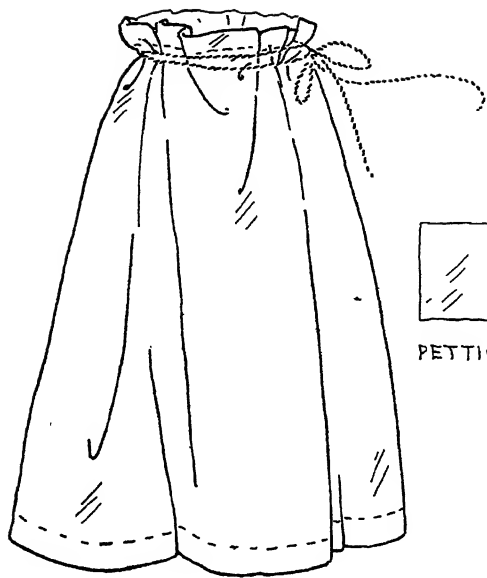
AMERICAN COSTUME DOLLS

coat of cambric. The material is 17 inches wide, 6 inches long. The petticoat is tied on with its own drawstring.

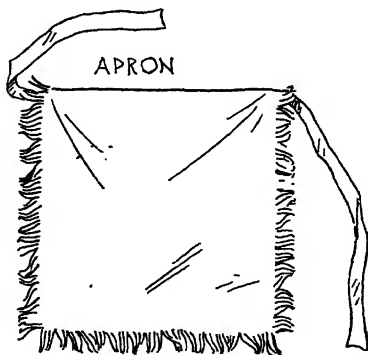
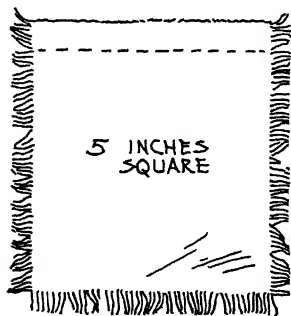
Of all the dolls in the book, this one is probably the easiest to dress. Notice, in our drawings of the patterns, how simple the garments are to cut out.

If you want a prettily beruffled doll, you will choose from some American period other than 1620. But no period could be of greater historical interest to us than that of our Pilgrims.

Besides a girl doll of 1620 you can make fascinating Indian dolls to represent Squanto, Samoset, and Massasoit. On these you will find plenty of chance for color and fancy decorations.



PETTICOAT



AMERICAN COSTUME DOLLS

When making an Indian doll's feet, remember to point the toes straight ahead, in real Indian fashion.

For Indian dolls, fringed chamois skin will imitate soft deerskin garments. Wool blanket, wampum, head bands, feathers and, for Massachusetts, a feathered headdress should be added.

An Indian doll might hold in his hand some Indian picture writings on birch bark or imitation birch bark. Picture writings will be found in Ernest Thompson Seton's *Book of Woodcraft*.

These Indians were friendly to the Pilgrims, so there should be no weapons, such as tomahawks or bows and arrows, among their accessories. One of them might be carrying a pipe of peace.



AMERICAN COSTUME DOLLS

You may wish to add some of these articles, and you will find many of them described in the chapter on accessories:

- A long cape
- A baby brother doll
- A cradle to keep him in
- A loom
- A sampler
- A quill pen
- A hornbook

Most of Priscilla's learning consisted of useful home activities—weaving, knitting, spinning, sewing, etc. She never went to school. There were no public schools until long after her time.

In Europe at this time—and later—children had little hornbooks to study from. Since Pris-

PRISCILLA—1620

cilla might also have had one, we include a picture of a hornbook so you'll know how to make it. You will find this picture in Chapter 15.

CHAPTER 4

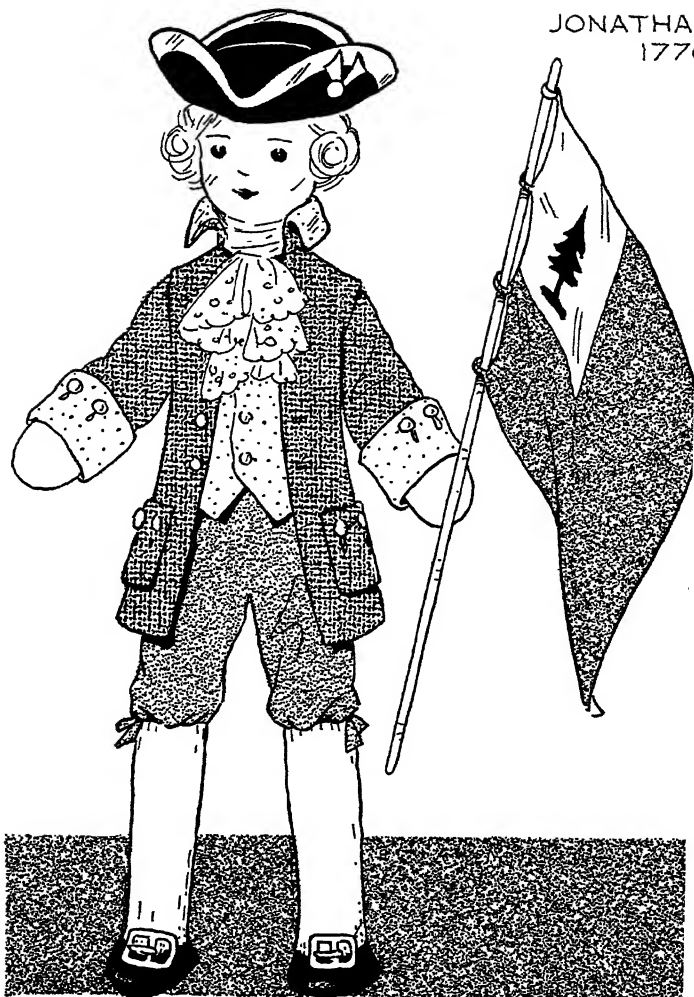
JONATHAN—1776

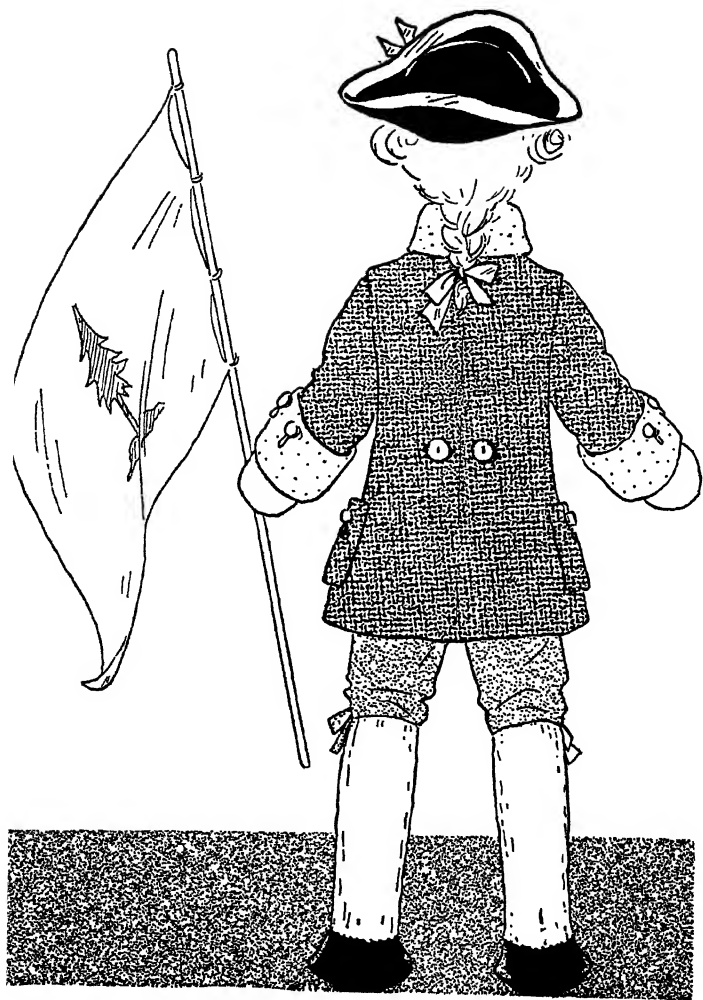
THIS DOLL is a pocket-size patriot, for he is only 11 inches tall.

Jonathan's outfit shows what the boys were wearing during Washington's time. Boys of Jonathan's day were dressed like men. Not until after the Revolution was there any special style of clothing for children. There is a dashing cocked hat and an open-faced coat which shows his fawn-colored waistcoat. He wears knee breeches, white stockings, and buckled shoes.

In dressing Jonathan, we left the wig till the very last, and put it on only after he was

JONATHAN
1776





fully clothed.

First came the white stockings, which were glove fingers. The two shoe buckles came off the straps of an old pair of gloves.

Next we made the light blue breeches. The illustrations show that there is no inside leg seam. The body seams were joined and the gathering threads run around the knee parts.

After the breeches were on the doll, the outside leg seams were stitched and the little tabs sewed on.

The waistcoat is of fawn color, which is a very pale brown. The buttons are beads.

The coat was made last. Its material is firm cotton cloth of a blue color.

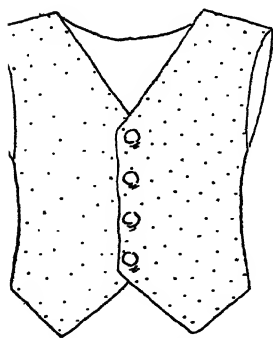
In '76, a boy's everyday coat would have been made of wool—serge, broadcloth, or

AMERICAN COSTUME DOLLS

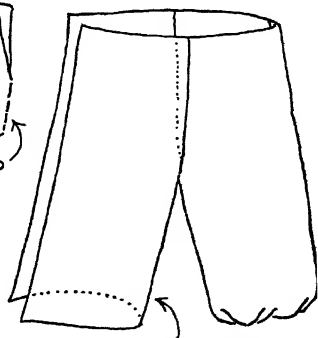
homespun. For fine occasions, a Colonial gentleman wore satin breeches and a velvet or satin coat. This would often be handsomely embroidered and lace-trimmed.

Jonathan's coat displays many buttons which in reality are small beads. Buttons at the back of a coat were originally intended for buttoning back the coat's front corners. Doubtless young George Washington buttoned back his coat corners in that manner when he rode horseback to school—a ten-mile ride.

The body of Jonathan's coat is in four pieces and has a seam down the center back. We completed the two halves of the coat separately—that is, the two sides were separate until after the coat was on the doll.



WAISTCOAT



AMERICAN COSTUME DOLLS

Then the center back seam was closed with slip-stitches. The turn-down coat collar was not sewed to the coat until after the stock collar was on the doll.

A Colonial's coat may have large pockets and lots of buttons, or it may be bound down the two fronts, as coats often were.

The foundation of our hat crown was part of a paper cup, rolled into a shallow tube and fastened with a few stitches. Then it was covered with blue cotton cloth. The raw edges were turned up inside the crown and glued there.

For the brim, cut two 5-inch circles of the cloth, paste them together and let them dry for a time under a weight. Before this brim is completely dry, it must be bent up into its

JONATHAN — 1776

three-cornered form.

When making the bends, lay the crown on the brim, bend up the brim and brace it until it is quite dry. Then it will hold its shape.

The head-size opening is cut in the brim with small scissors. This inner edge is snipped all around so that the snipped tabs will fit up inside the crown. Then brim and crown are sewed together.

In order to allow for turned-up edges, tabs, etc., the hat should not be too snugly fitted at the beginning.

The outer edge of the brim may be edged with a narrow binding of red or white satin ribbon, as shown in the pictures of Jonathan.

Hat-crown foundations may be made in other ways than the one just described. A



UNDATION



CLOTH-COVERED



COCKADE



5 INCHES



DOUBLE BRIM



SEWED

JONATHAN — 1776

piece of mailing tube, a little drugstore carton of the right circumference, or a nut cup may be used.

The cockade on the hat is a small red button plus a fold of ribbon.

Jonathan's stock collar is a narrow strip of soft white goods. A lace frill will give him a dressy appearance, and it will also conceal the fact that he has no shirt on.

The simply-made white wig is cut from the foot of a stocking. In this case, it was a baby's stocking.

The short side pieces are rolled up to make curls. These curls are arranged to cover the place where Jonathan's ears should be, but aren't. Rolling the curls around a pencil holds them while several stitches are taken to keep

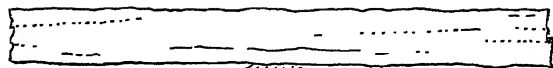
AMERICAN COSTUME DOLLS

them in shape. The remainder of the wig is slit into fringe, braided into a queue, and tied with a black bow.

The illustration shows how a wig may also be made of cotton. Thread wrapped around a tuft of cotton at the back gives the appearance of a braid.

White wigs may be made in other ways. The instructions on making wigs in the first chapter describe wigs of darning cotton, silk or cotton floss, yarn, and string.

In Colonial America, some sons of aristocratic families wore real wigs over shaven heads. And costly wigs they were too. One father's expense account for the year 1750 lists wigs for his sons aged 7, 9 and 11 years. The price was nine pounds for each wig, or about



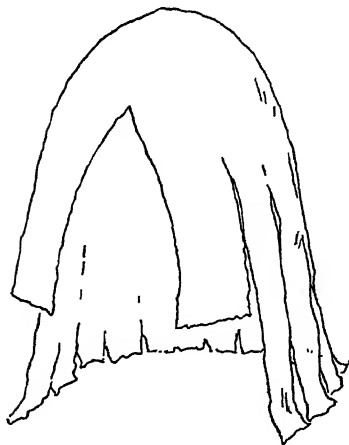
STOCK COLLAR



STOCKING-TOE WIG



COTTON WIG



AMERICAN COSTUME DOLLS

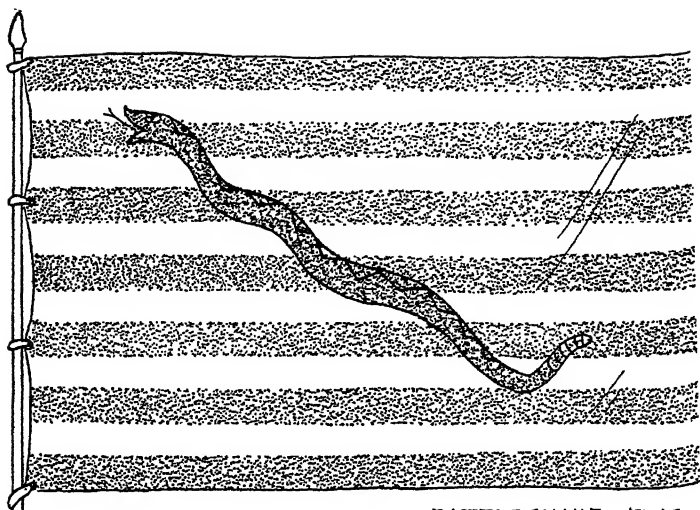
\$45.00.

If you decide to make one of these boy dolls, you may want him to represent the young George Washington. Did you know that Washington is said to have been red-headed? You could make a good red-haired wig out of a coppery shade of darning cotton or from the same shade of silk stocking.

Of course Jonathan must have a flag.

There is a wide choice of authentic flag designs of the Colonial period, and two of them are shown in the picture.

Benjamin Franklin approved the use of a rattlesnake as a suitable symbol for a United Colonies' flag. We illustrate here one of the several types used. On this one, the rattlesnake is streaking across thirteen red-and-white



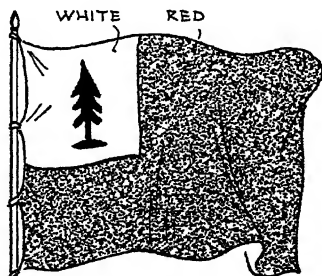
RATTLESNAKE FLAG



STRIPED COTTON



CORD



CONTINENTAL FLAG

AMERICAN COSTUME DOLLS

stripes.

The body of this flag is a rectangle of red striped cotton goods. A sewed-on bit of cord makes a pleasanter snake than the one in the drawing. For the flagstaff, use a piece of balloon stick.

Another favorite design was the pine tree which was shown in several ways on the various flags. The Continental flag (illustrated) would be easy to copy. The body of the flag is bright red. The white corner bears a green pine tree.

In order to fasten the flag to Jonathan's hand or shoulder, push a pin through the flag stick, bend the pin, and hook it to his sleeve or the shoulder of his coat. If the flagstaff is made of a balloon stick, the pin will pierce it

JONATHAN — 1776

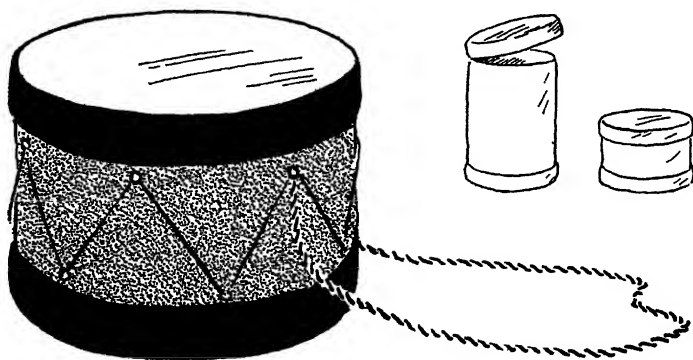
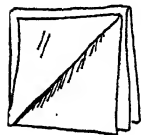
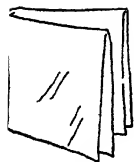
easily.

In '76, as today, there was a time for work and a time for play. So here is a Yankee Doodle play hat for Jonathan. It is trimmed with a little bird feather. The hat is a 9-inch paper square, folded four times, as shown. Red painted stripes would give a bright touch to the hat.

You may want to make a drum for Jonathan; ours is a cut-down paper carton. It could be made of any small, round box. The drum may be decorated with red stripes, either of paint or red paper. A long cord allows it to be hung from Jonathan's neck.

Various other things could be made for this doll. He might have a hornbook for studying his reading, or a quill pen and a birch bark

YANKEE DOODLE HAT



JONATHAN — 1776

paper for his ciphering. He could be given a knapsack, or a toy dog, or a sled on a string, or a fishpole, or a little lantern, or a bundle of kindling wood.

CHAPTER 5

DOLLY—1776

DOLLY is a real Daughter of the Revolution. She is a namesake of Dolly Madison—as you may have guessed.

Dolly's dress is very simple to make. Its color is a deep, dusky red. The skirt has a generous fullness. A band of pale blue ribbon provides the skirt's only trimming. The same shade of blue ribbon is made into flat slipper bows and the larger shoulder bows. This old-fashioned color combination in Dolly's dress is a pleasing one.

Dolly's waist was cut kimono style and comfortably wide, to leave plenty of fullness. The





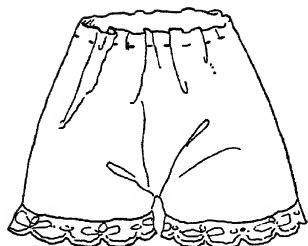
DOLLY—1776

sleeve seams were sewed after the waist was on its wearer. Cuffs were then added. Collar and belt are folded bands of the dress material. The sleeves have their hems folded under, not sewed. Since the doll was not meant to be dressed and undressed often, the hems remain tucked under where they belong.

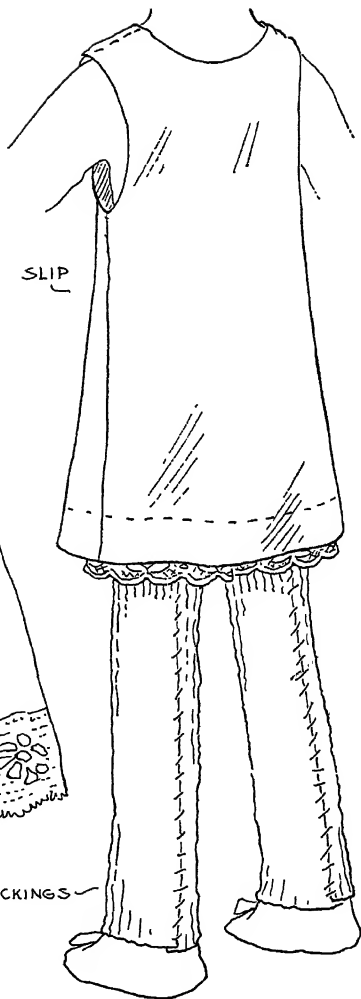
The doll's underclothing consists of short, lace-edged panties, a short slip, and a longer petticoat edged with wide lace.

The stockings are long ones cut from a white sock. They are sewed on in the back with overcast seams.

Dolly's soft bit of a cap was made from a straight strip of embroidered marquisette. The ends were sewed together first. Then one edge was gathered up tight to form the center



PANTIES



SLIP



PETTICOAT

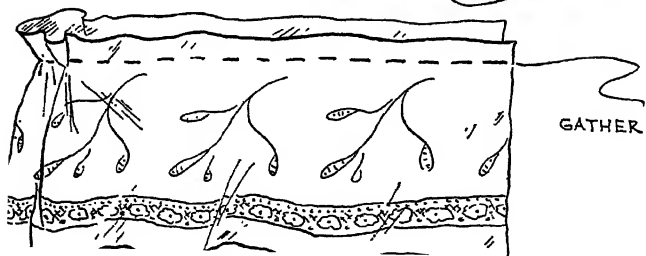
WHITE STOCKINGS

of the cap.

A gathering thread was loosely run around the other edge to make the cap-shape. It was fastened to the head with three pins, stuck on into the head. (You can do that sort of thing with these dolls.)

The name for this kind of cap is “mobcap.” Look on one of our 1½-cent stamps and you’ll see a picture of Martha Washington wearing a mobcap. During Colonial days these beruffled caps were often trimmed with bows, laces, ribbons, and sometimes feathers.

Children’s styles depended much upon the family’s circumstances, but all children were dressed just as their parents were. Children were miniature grown-ups. Among wealthy families, a child’s finery was far from comfort-



DOLLY—1776

able to live in. Floor-length gowns of heavy brocades or stiff satins and slippers with little French heels were not designed for much romping. But the crowning discomfort in the Colonial girl's wardrobe was the pair of stays worn under one's fine gown.

These stays were actual corsets, made from combinations of canvas or buckram braced with whalebone, strips of steel, wood, or the like. Children as young as five have been known to wear them. Nellie Custis, the daughter of Martha Washington, wore them at the age of six. Even small boys did not always escape this fad for stays. So when you view portraits of Colonial youngsters, don't think that they were necessarily putting on airs because they sat up so stiffly. They

AMERICAN COSTUME DOLLS

couldn't help themselves!

There are a number of interesting extras which one might present to this Early American doll. Poke bonnet, reticule, shawl, mantle—those are only a few of the possibilities. All these are described in the Accessories chapter.

A mantle was a cloak or cape of early days. Dolly might wear a capuchin cloak—Nellie Custis did. A suggestion for one is shown in the “Josephine” chapter, and other suggestions may be found in Chapter 15.

Here are some other suggestions. Directions for making these things are given in the chapter on accessories.

A quill pen and birch bark. Children practiced their writing on birch bark with home-made ink.

DOLLY—1776

A hornbook.

A bit of knitting with smooth, pointed toothpicks as knitting needles.

A sampler; almost every girl of Dolly's time had completed a neat sampler by the time she was 10 or 11. In '76, being a child was no more an excuse for idleness than it was for cutting capers.

You will experience no difficulty in thinking up other articles of interest to Dolly. After all, there is no need of a doll's having nothing of her own except the clothes on her back!

Dolly Madison's gracious name is known to every American. We have illustrated one of her gowns, a yellow satin brocade actually worn by her. As you might wish to copy this gown for your doll of '76, we have drawn it on

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a doll figure.

The long underdress is embroidered at the front in a vine pattern. In copying the dress, you might find some silk scrap with a sprawling pattern which would represent this rather well.

That drapery over the shoulders is a piece of allover lace.

Dolly Madison's hairdress, as it was shown on the model from which we copied, was unlike that of most Colonial ladies of her time. Her curls are bound close around her face with a fillet or band. This headdress is indicated in our drawing.

It would be interesting to make and dress a Betsy Ross doll—flag and all. Betsy fits beautifully into this period of our history. And it



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would be fun to make her clothes, for they could be such charming ones! A flowery panniered gown, a mobcap with a few curls peeping from beneath it.

Panniers are those great puffs of goods at the hips. They were often worn by the ladies of Colonial society. In Mother Goose books almost all pictures of Bo Peep show her in panniers.

So this Betsy-doll, with a tiny hat and a shepherdess' crook, could become Bo Peep. But with a flag instead, she would become the most celebrated seamstress in our history—Betsy Ross.

CHAPTER 6

JOSEPHINE—1800

THERE is no doubt that Josephine represents a little lady of quality, otherwise she would scarcely be wearing this glistening satin gown. Perhaps she is on her way to some splendid party, or possibly she is calling upon President John Adams.

This doll wears an empire gown. The color scheme—shell pink and baby blue—make it pretty as a picture. The blue bonnet has velvet chin-ties to hold it on.

Josephine's slim skirt hangs to her very toes. Its width is 17 inches. With her right hand, the little lady grasps one skirt fold in the

JOSEPHINE

1800



JOSEPHINE—1800

grand manner, and a pin holds it there.

This high-waisted gown is simply made. Skirt and waist are in one. The puff sleeves are set in.

Around the skirt hem is basted a half-inch blue ribbon, and a narrower band of the same color ribbon binds the neckline gathers.

The waist is 5 or 6 inches wide across the shoulders. Its width allows many shining folds in the waist, front and back. This amount of width makes it easier to get the doll's dress on her.

There is no opening at front or back of the waist, only at the left underarm. There the waist is sewed up after it is on. Hidden by the girdle is the gathering thread which fits the dress into its empire form. The girdle is a

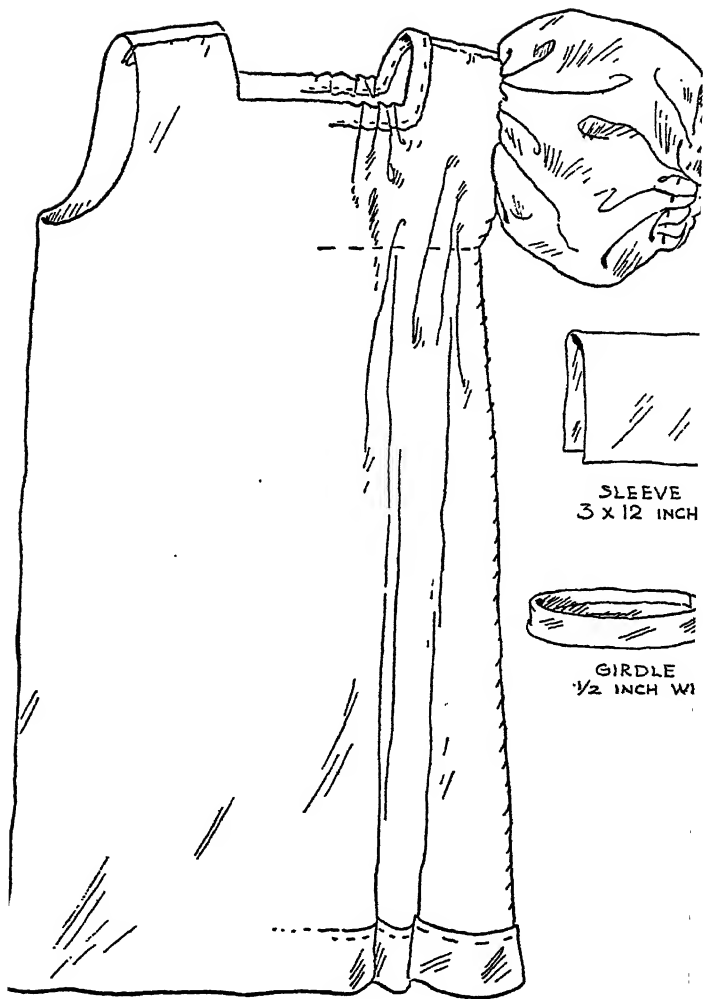
AMERICAN COSTUME DOLLS

satin strip $1\frac{1}{2}$ inches wide. After its edges were folded under, its width was $\frac{1}{2}$ inch.

The pushed-up puff sleeves are huge for so small a doll person. They measure 12 inches around and 3 inches high. This is before gathering, of course.

It won't take long to describe Josephine's underclothing, and for a simple reason—she wears almost none. She wears only panties, no petticoats. This was in keeping with a French mode of the Empire, when slim, clinging gowns were worn by ladies of fashion. Since Josephine was a small fashion plate of her day, she followed the fad along with the rest of them.

The pink satin panties are about like those worn today. Josephine's long white stockings



SLEEVE
3 x 12 INCH

GIRDLE
1/2 INCH W

AMERICAN COSTUME DOLLS

reach all the way to the edge of the pink panties.

At their lower ends the stockings come far down onto the feet, to give the feet a slippered effect. With a little fussing, you could make the slippers look like slipper-ties, with narrow criss-cross ribbons. But your doll's feet will show so little that it is not worth while spending much time on the slippers.

The blue poke bonnet has a stiff, rounded brim. Its back part is pointed like a steep little goblin hat. This brim is a double layer of silk. Between the layers there is a stiffening layer of paper. The back part of the bonnet is a sort of rolled cone, with its single seam on the right side. The peaked back is padded, to hold it out stiffly. The bonnet's only real trimming is



SIDE VIEWS,



AMERICAN COSTUME DOLLS

the line of lace which covers the seam that joins the back of the bonnet to the front part. In former days, this lace would have been called a lace galloon, but then it would have had two scalloped edges, and no straight edge at all.

At about this time in history, there were endless styles in poke bonnets for children. Some kinds had a round back portion, gathered to fit the head like a snug cap. Others had baggy, gathered backs, or stiff, round, box-like ones.

Bonnet brims varied, too. Some swooped way out from the face in a great curve. Others were as straight and prim as country sun-bonnets. Poke bonnets were rounded or squared, deep or shallow; but all the fronts were stiff,

JOSEPHINE — 1800

never soft or floppy. They always had ribbon ties.

Trimmings ranged all the way from a single ribbon band to bow knots, frills, ruchings, flowers, and feathers. So if you are making bonnets for any of your dolls, you can really do your own designing.

Josephine should own a few of the accessories of her time. She could use a long narrow scarf to drape around her shoulders, and a fan might not be out of place.

A few other items are illustrated—a reticule, a capuchin cloak, and a nosegay.

The nosegay is a stiff little bouquet of such posies as forget-me-nots and rosebuds (from some old corsage or hat trimming). With a lace frill around it, the nosegay would look

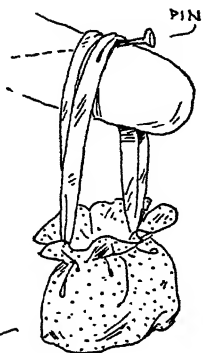
AMERICAN COSTUME DOLLS

well in her hand—pinned to it, of course. The colors would fit in with the doll's color scheme, too.

The reticule illustrated is only one suggestion as to how one could be made. A gathered circle of velvet is another idea. There was no single material of which the old-time reticules must be made. Silk or velvet, brocade or satin, homespun or linsey-woolsey—all of these were used.

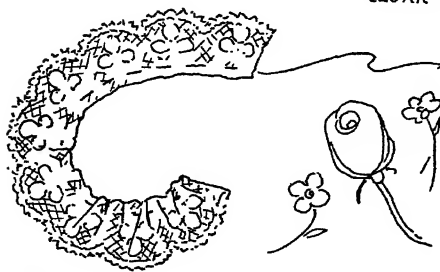
In her reticule, a lady carried her handkerchief and perhaps her mitts. If she were very fortunate, she might also have a few shilling and sixpences to jingle—possibly even a doubloon.

The capuchin was a hooded cloak named after a monk's robe. Little Miss Custis wore

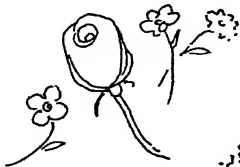


RETICULE ~

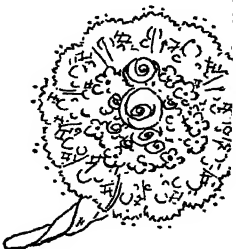
CAPUCHIN CLOAK ~



GATHERED LACE



NOSEGAY ~



AMERICAN COSTUME DOLLS

just such a cloak, and so did many another little girl of early America.

You may want to make a plainer dress for a doll of Josephine's time. If you do, you will find it on a tiny doll in the chapter which we call "A Doll's Doll." The dress could easily be copied for a bigger doll than the toy one on which it is shown.

As this dress was an everyday style, it would be made of everyday materials, such as cotton print of one kind or another. At this time it was customary for a child to wear pantalets unless the dress were ankle length, which it very often was.

CHAPTER 7

ANN—1820

FLARING out from under Ann's handsome velvet jacket is a full silk skirt. This outfit would probably have been Ann's best dress.

The velvet jacket is one of those deep wine shades called by many names—Burgundy, dahlia, ruby, and many others. Its color is rich and somber, and in velvet it is really lovely.

The skirt material is silk in an agreeable tone of old blue. These soft colors are well suited to the times they represent.

The skirt is very full indeed. It measures a full 36 inches around, and that's a lot of skirt





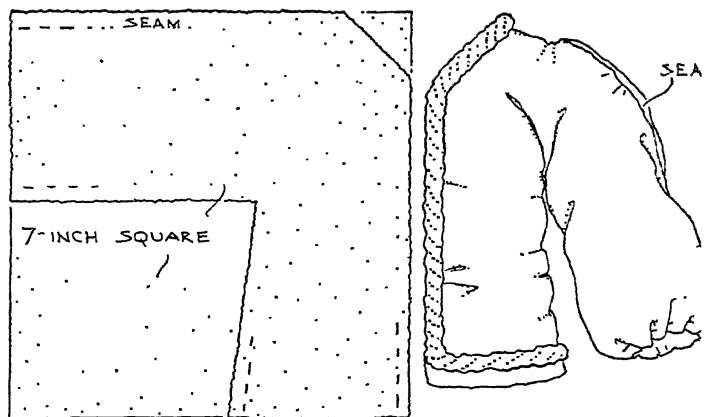
AMERICAN COSTUME DOLLS

for this small person. Its length is $7\frac{1}{2}$ inches, with a deep hem of about 2 inches.

This skirt is rather more than a mere skirt. It is practically a sleeveless dress, for it continues up over the shoulders into a sort of foundation waist. Made this way, a skirt cannot slide around, but must stay put. The same thing can be done by pinning the skirt to the doll's body.

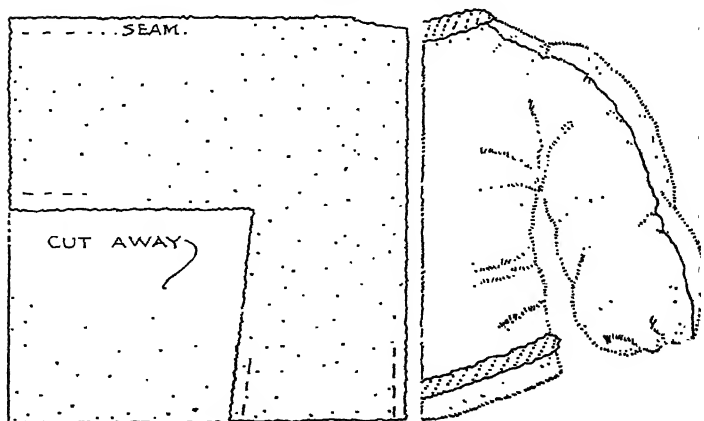
Ann's jacket is snug-fitting and long.

In making any kind of fitted jacket or waist for this kind of doll, you must plan how to get the doll's arms into its sleeves. A good way to do this is to make the jacket with an opening front and back. Complete the sleeves and the underarm seams, put the two sections of the garment on the doll, and sew up the two



2 JACKET FRONTS

2 JACKET BACKS



AMERICAN COSTUME DOLLS

center seams last.

A row of braid trimming runs around the neckline and on down the exact center of the jacket. Around the bottom, the braid becomes a double row. This represents the "passementerie" so beloved by our lady ancestors.

During late Victorian times, when trimmings became fussy, these braid-like passementeries spread out into a sort of lace appliqué. Sewing it on was an endless labor, so our ancestors must have considered it beautiful.

Only small pieces of velvet went into the making of Ann's jacket, as it was made in four sections. The jacket back is in halves and its front is in halves.

It took a 7-inch square for each front piece and each back piece. This allows for all seams.

As you see on the jacket, there is a seam along each shoulder and on down the top of each sleeve. You do not need these top seams unless your material is in small pieces. Otherwise you could fold the goods at the top, and make it a kimono style garment. However, we have drawn Ann's jacket made with four pieces, in case you have small bits of material to work with.

The back of the jacket comes down lower than the front, yet it was cut the same length. When the front opening is sewed up (after the jacket is on) the stitching will pucker it slightly as shown in the illustration.

The slight puff at the top of each sleeve was made by taking a stitch or two there. These puff-stitches could also be taken lower on the

AMERICAN COSTUME DOLLS

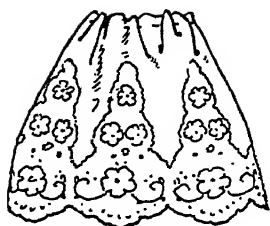
sleeve. Then you would have that drooping shoulder effect shown on generations of dresses from about 1800 till after the Civil War.

That one thing alone—the droop of the shoulder—does wonderful things toward making a dress appear old-fashioned. Look through some old pictures and you will see what we mean. They're always that way—at least, all we've seen.

Ann's under-petticoat is just about as starched as a petticoat can be. The petticoat could stand by itself, without any doll in it at all. This stiff petticoat fluffs out the full dress skirt to an astonishing wideness. There is an over petticoat of lace.

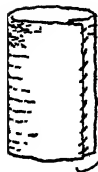
The white cotton panties are edged with





OUTER PETTICOAT

UNDER PETTICOAT



STOCKINGS

PAINTED SHOE BUTTONS



a narrow lace.

Poke bonnets were the style for headgear in Ann's day, and they were worn long before her time and for a long, long time afterward. Ann should have a reticule, too. Suggestions for poke bonnets and a reticule bag are illustrated in the chapter on accessories.

CHAPTER 8

AMY—1850

AMY'S DRESS can be made of flower-strewn lawn or any dainty flowered material in a pastel color.

The billowing skirt is very wide and has literally yards of ruffles around it!

First of all, there must be a foundation skirt to hold the ruffles. This skirt is extremely wide; it measures a full 39 inches around. It is made from a strip of material 39 inches long and 6 inches wide. The 6-inch width allows for a 1-inch hem.

Four separate ruffles are attached to this foundation skirt. Each one of the ruffles is





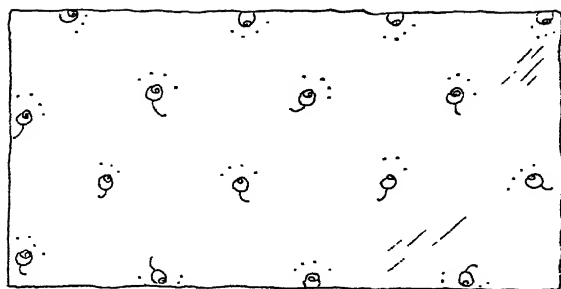


UNDERSKIRT

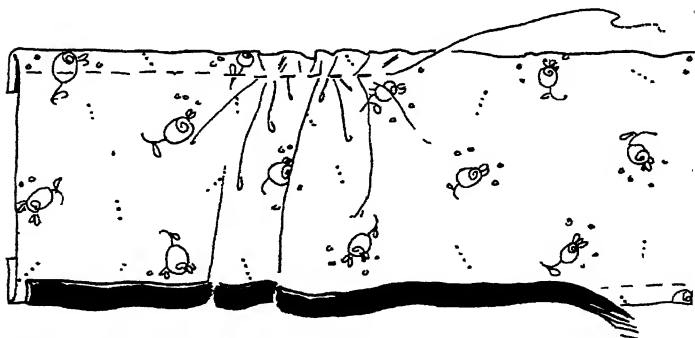
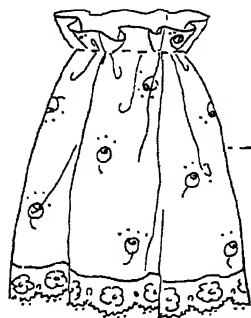
AMERICAN COSTUME DOLLS

made of a strip of material 54 inches long and $2\frac{1}{2}$ inches wide. Don't expect to make these ruffles without a lot of sewing because there are five different steps in making each one. First each ruffle must be hemmed, top and bottom. The $2\frac{1}{2}$ inch width allows for these hems. After hemming, each ruffle is $1\frac{3}{4}$ inches wide. Narrow black ribbon is then sewed along the bottom edge of the ruffle. Then each ruffle is gathered and after that it is sewed on the foundation skirt. (See illustration.)

You can easily figure out how many yards of sewing must be done to make a little dress like this, and how long it must have taken back in Amy's time to do the quantities of hand-stitching which a real girl's dress re-



SLEEVE
5 x 10 INCH



SKIRT RUFFLE - ACTUAL WIDTH

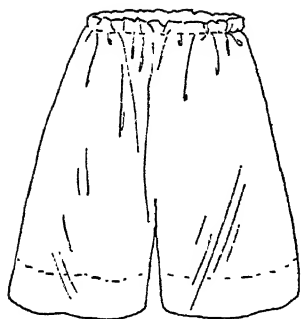
AMERICAN COSTUME DOLLS
quired.

To adorn each black-edged ruffle, a black velvet bow is added.

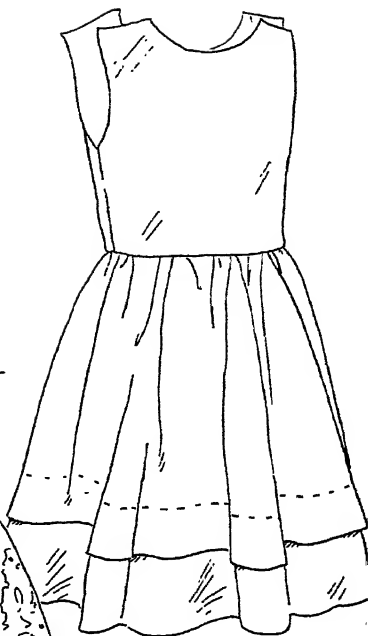
To make an Amy-doll's skirt as full as this one, you need to figure on 6 yards of velvet ribbon for the ruffle edging alone. Each bow takes about 7 inches, and the square neck another 8 inches. In all 7 yards of the ribbon are needed.

But once the skirt is done, most of your work is over. Amy's waist is a simply-cut affair, with no shoulder seams. It is cut the same front and back. Lace, as well as black velvet ribbon, outlines its square neckline.

The sleeve consists of a puff and a flounce. (See illustration.) Each sleeve piece is about 10 inches around.



PANTIES
AND SLIP —



PETTICOAT



AMERICAN COSTUME DOLLS

The underwear page shows what Amy is wearing beneath all her fluff of skirt. There are white cotton panties, a slip with fitted top, and a fancy lace petticoat.

Long white cotton stockings extend up to the body, like opera-length hose.

A hair ribbon is tied in a flat bow on top of Amy's head.

CHAPTER 9

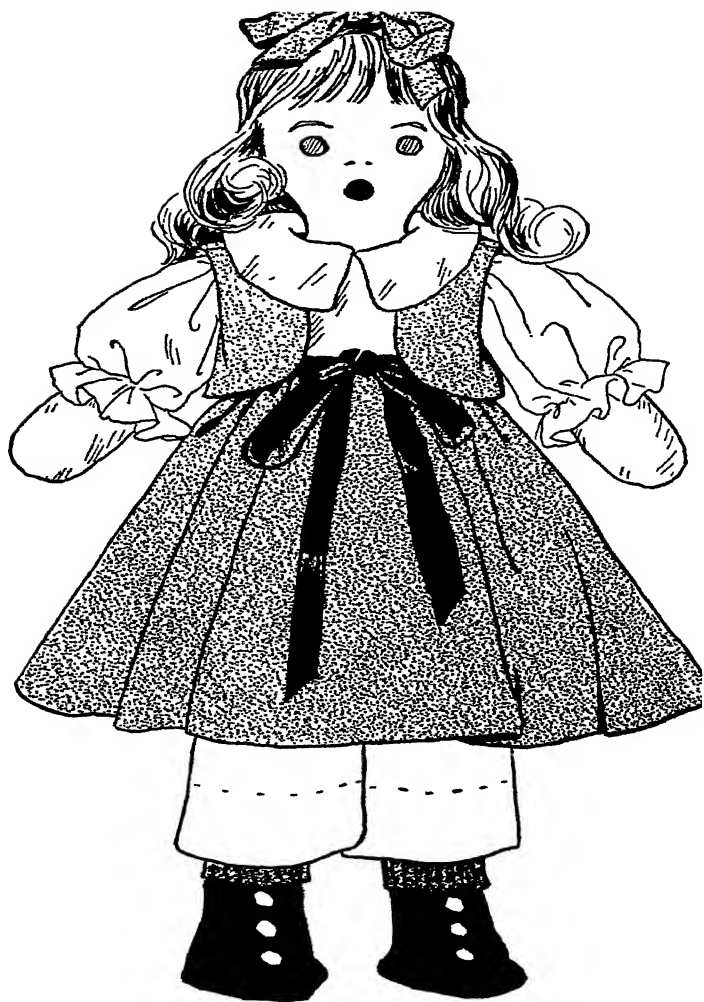
LUCINDA—1862

LUCINDA is a Southern belle of 1862.

Lucinda's eyes are almost the color of the beautiful blue morning-glories that bloom in the Old South. Her dark brown hair is a doll's wig. Around her head is a red satin ribbon which ties on top in a flat bow. This ribbon matches the stockings.

The red cotton stockings extend well above the knees, underneath the pantalets. The high black shoes are shiny and have a row of white buttons down the front.

Lucinda wears a neat little jacket, a simple skirt, and a white blouse. The skirt is full, the





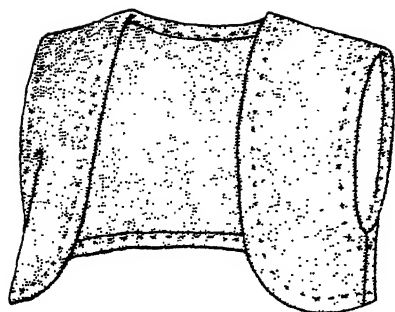
AMERICAN COSTUME DOLLS

jacket short, the waist sheer and white. The skirt and jacket are of green watered silk—a fashionable weave of the past century.

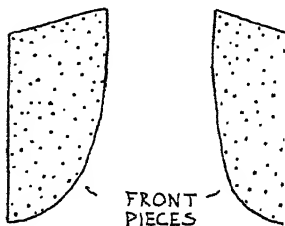
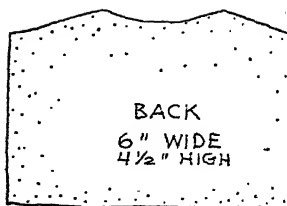
The high-waisted skirt is made in two pieces. Its whole width is 24 inches, its length 6 inches, the hem $\frac{1}{2}$ inch. The top of the skirt is hemmed before gathering. The placket is carefully hemmed in small, even stitches.

The bolero jacket measures 6 inches wide across the back and is $4\frac{1}{2}$ inches high. You will notice in the pattern that its main pieces are straight, and not scooped out under the arms. A small set-in piece is added under each arm to allow for depth.

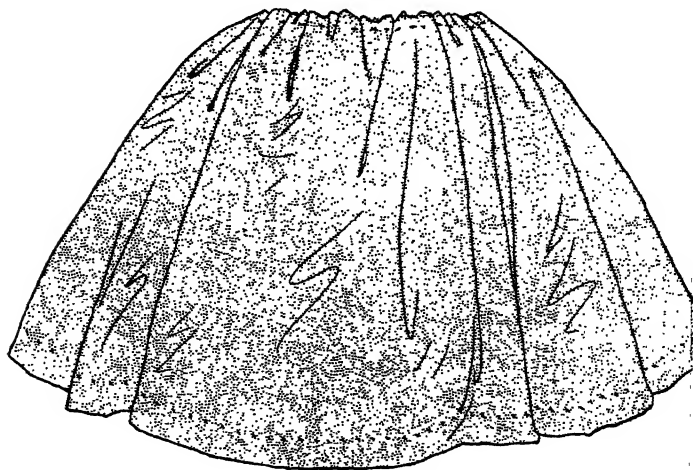
We refer to the brief jacket as a bolero because that name is familiar to everybody. But in Lucinda's day it was doubtless called a Zou-



ROLERO



SKIRT



AMERICAN COSTUME DOLLS

ave jacket, after the Algerian Zouaves from whom the style was copied.

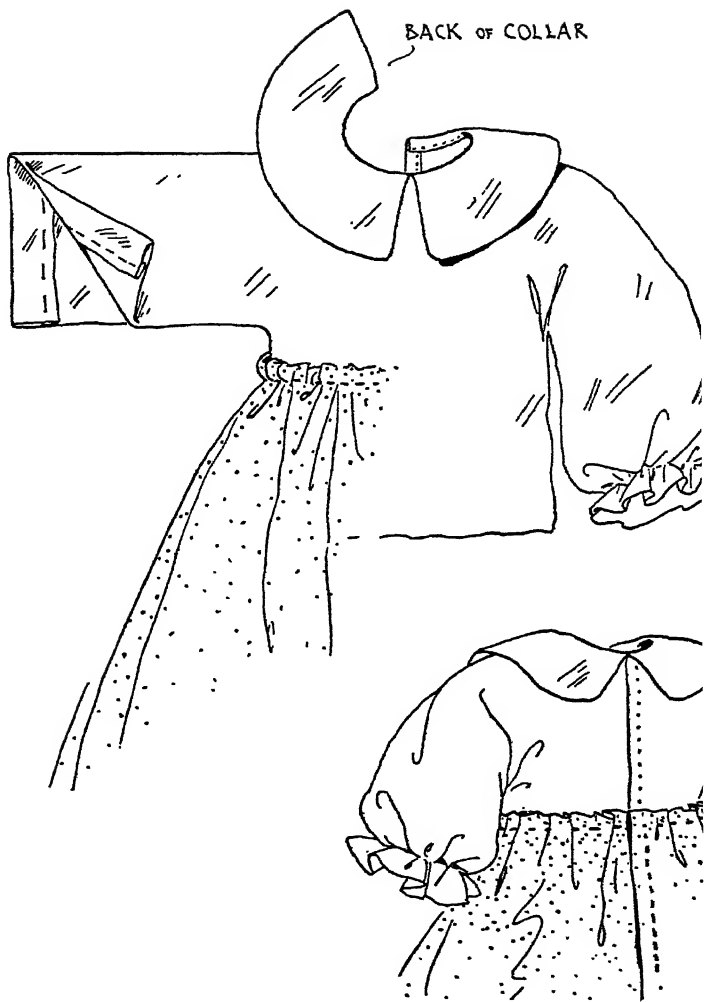
Beneath the little jacket Lucinda wears a sheer blouse of organdy, white, of course. Its prim collar is double.

The blouse pattern is the simplest possible, as it is cut kimono style. The puffed sleeves are gathered so they leave a small frill at the wrist.

Tied around the waistline is a black velvet ribbon (24 inches long) with the bow in front, and with long fluttering ends.

The underwear consists of two petticoats and a pair of pantalets. The pantalets are long pantaloons of smoothly woven linen.

The plain underpetticoat is five inches long, and comes just to the knees. It has one



AMERICAN COSTUME DOLLS

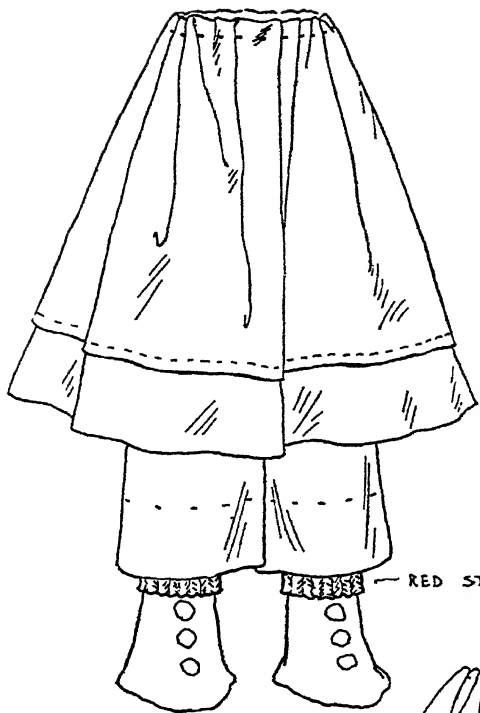
tuck. The outer petticoat is a fancy, lacy one.

In 1862, women and girls often wore hoop skirts, and with them there were always pantallets.

Hoops were made in all manner of ways. Some were wire cages consisting of great metal rings held in position by springs. On other hoops, the rings were held apart by tapes.

As many as fifteen yards of material were used for the making of a stylish lady's skirt. That's enough goods for a tent!

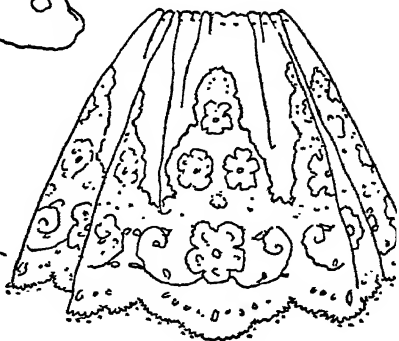
Many little girls wore ropes as hoops. The ropes were threaded through dress hems, or petticoat hems. This easily made hoop skirt is the kind we have drawn for you on one page. The ruffles can be arranged in any way you like, for ruffles used to be applied in dozens of



LINEN PETTICOAT

RED STOCKINGS

OUTER PETTICOAT



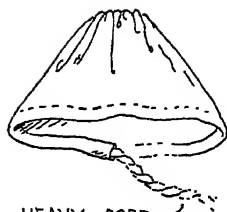
AMERICAN COSTUME DOLLS

ways. Any number of petticoats might be made to wear beneath the hoops. As many as six were often worn by young ladies, and never less than two or three.

Lots of things may be added to Lucinda's wardrobe; for instance, a poke bonnet and a pair of lace mitts. Several ways of making poke bonnets are shown in different chapters and something about them has already been explained in the one on Josephine. A poke bonnet could have nice long strings so the doll could hold one in each hand. As for lace mitts, the cut-off fingers of old mesh gloves make fine ones.

Lucinda should certainly have a shawl of some kind—a small lacy shoulder shawl might be the nicest.

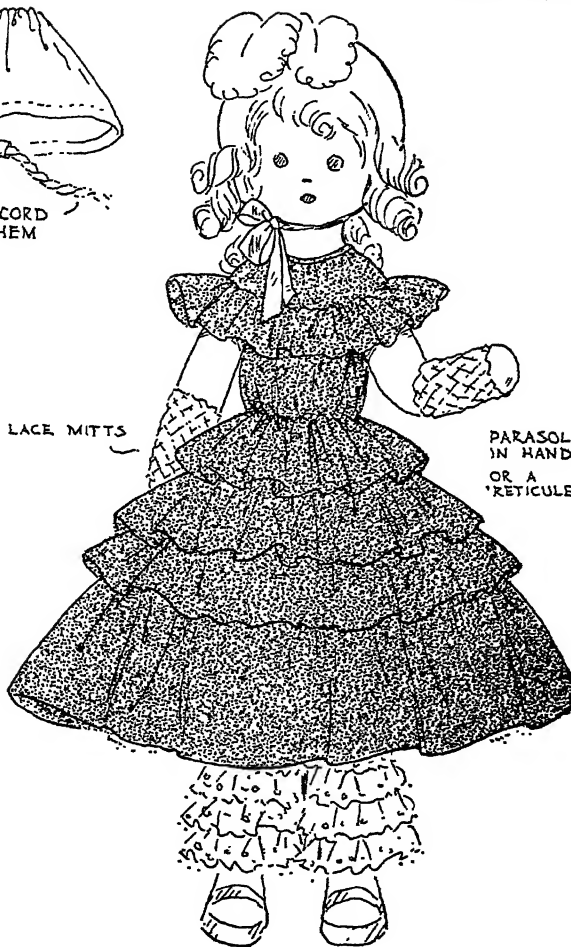
A HOOP SKIRT
SUGGESTION



HEAVY CORD
INSIDE HEM

LACE MITTS

PARASOL
IN HAND;
OR A
'RETICULE'



AMERICAN COSTUME DOLLS

Every Southern girl of Lucinda's time had a fan. It usually hung from a cord which she wore around her neck. You can easily make a little fan, if you want one, without instructions from anybody.

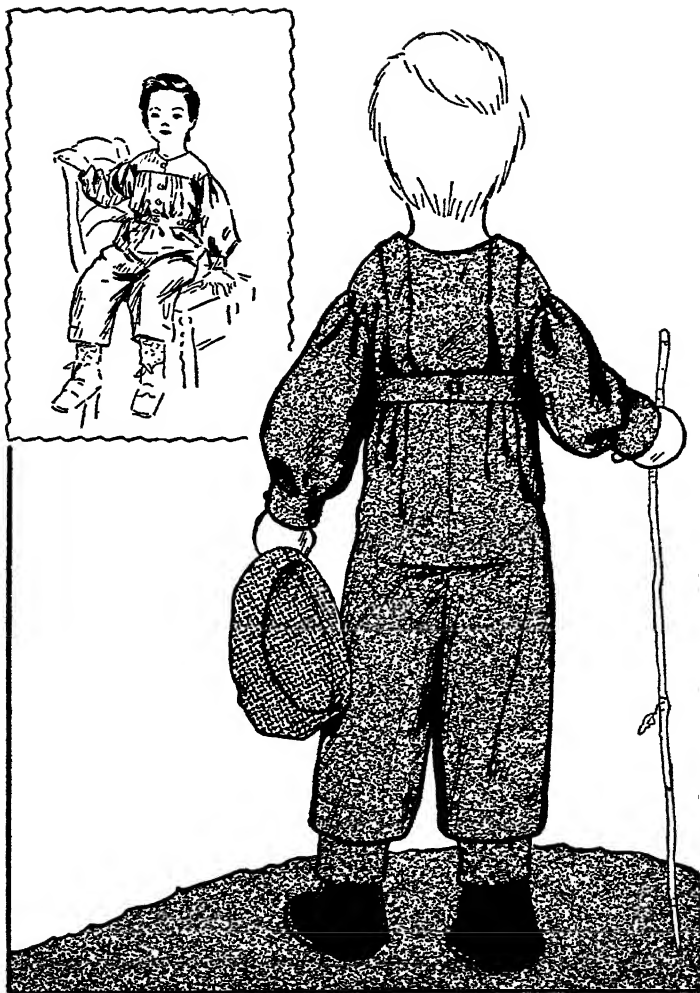
CHAPTER 10

MAC—1862

AWAY BACK in 1862 there was a small boy named Mac. He lived in a log house near the Ohio River. His mother made him a black sateen suit, and then Mac had his picture taken in it while it was brand-new. We have that suit, and we have the picture in which the boy was wearing it. He was one of our ancestors. So we named our boy doll after that boy, Mac, and dressed the doll in a copy of the boy's suit. The doll suit has been much simplified so that it will be easy to copy.

Just such a suit as this may have been worn





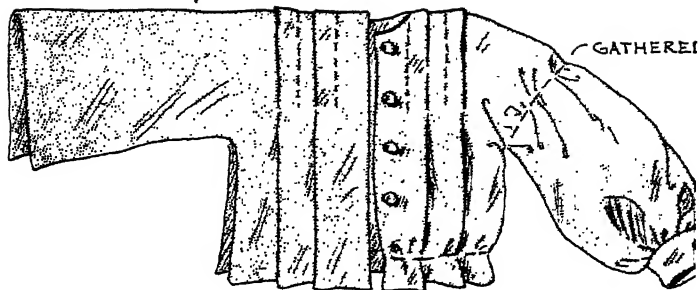
AMERICAN COSTUME DOLLS

by Lincoln's own sons before they went to Washington to live. Its general style was a common one at that time, though not all pantaloons were as bulky-looking at the top as Mac's.

The material is thin, old black sateen. We cut the blouse and sleeves all in one, kimono style. One of the underarm seams is left open until the coat is on the doll. The drop-shoulder effect is made with a gathering thread around the sleeve. Goods for the blouse measures about 9 inches wide and 7 inches high.

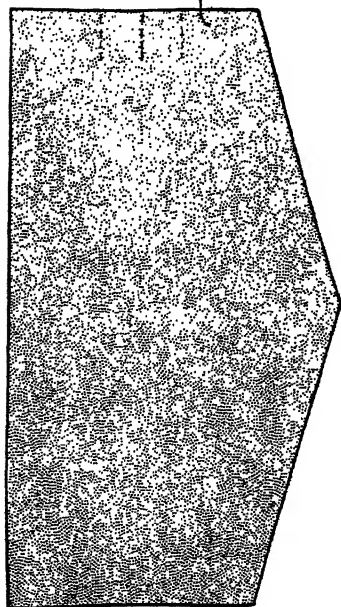
Four pleats go up the front and on down the back of the blouse. On one front edge of the blouse opening, we sewed little gold beads to imitate brass buttons. Beside each bead is a stitch to look like a buttonhole.

ON FOLD,



GATHERED

CUT FOUR



BEAD BUTTONS



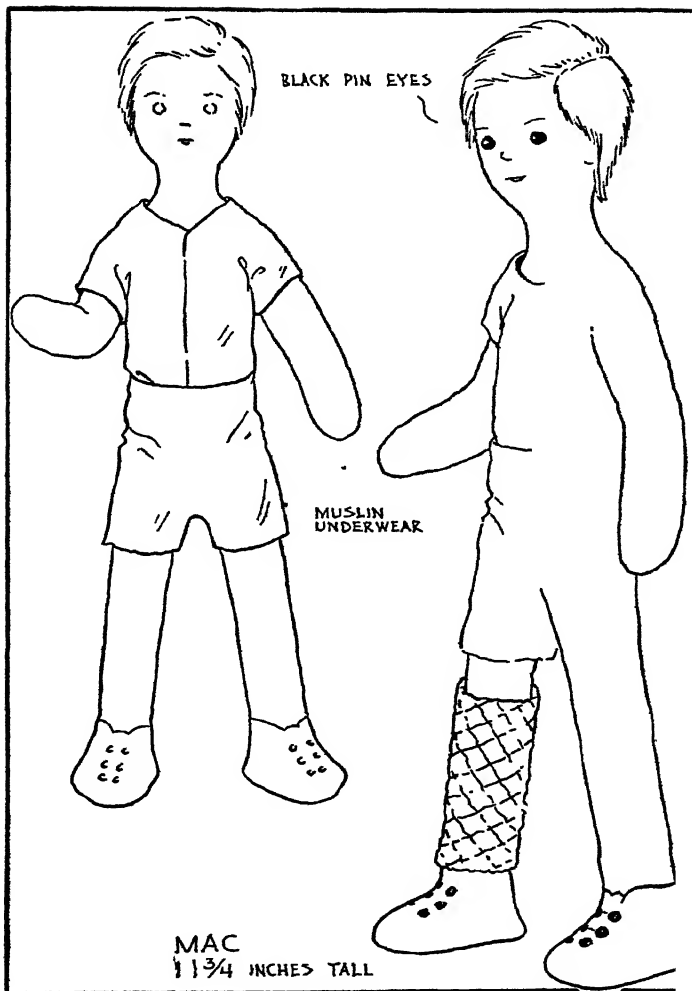
AMERICAN COSTUME DOLLS

Material for the breeches is cut about 6 inches high, but remember to cut patterns for all your doll clothes to make sure they fit your own doll.

In making this garment, it is best to sew up all the center seams first (leg seams and body seams). Leave at least the lower parts of the outside seams open to make sure the garment can be pulled on over the doll's feet.

Our doll wears checkered socks. We fitted him out with a muslin undershirt and under-pants.

Mac's feet are not of plaster of Paris like those of the girl-dolls, but are of a plastic which is explained elsewhere. To make eye-lets in the shoes we poked a pencil point into the soft plastic. The shoes are painted with



AMERICAN COSTUME DOLLS

black ink.

Mac's hair was an experiment. We found the tips of some black ostrich feathers in a box of assorted trimmings. They were just the right color for our black-eyed doll, so we glued them on with cement, making rather shaggy-looking hair.

Then we snipped off bits of feather till we had Mac all barbered up into a haircut resembling that of the boy in the picture. Men and boys of that day frequently wore much longer hair than this. But the easiest way to give Mac hair is to put a regular doll wig on him and then give it a haircut. Among the other pages are various ways of making wigs.

Mac has a small bump of a nose (a bead

pinned on), and his eyes are black glass-headed pins.

The cap in Mac's hand is a snug affair made of stocking.

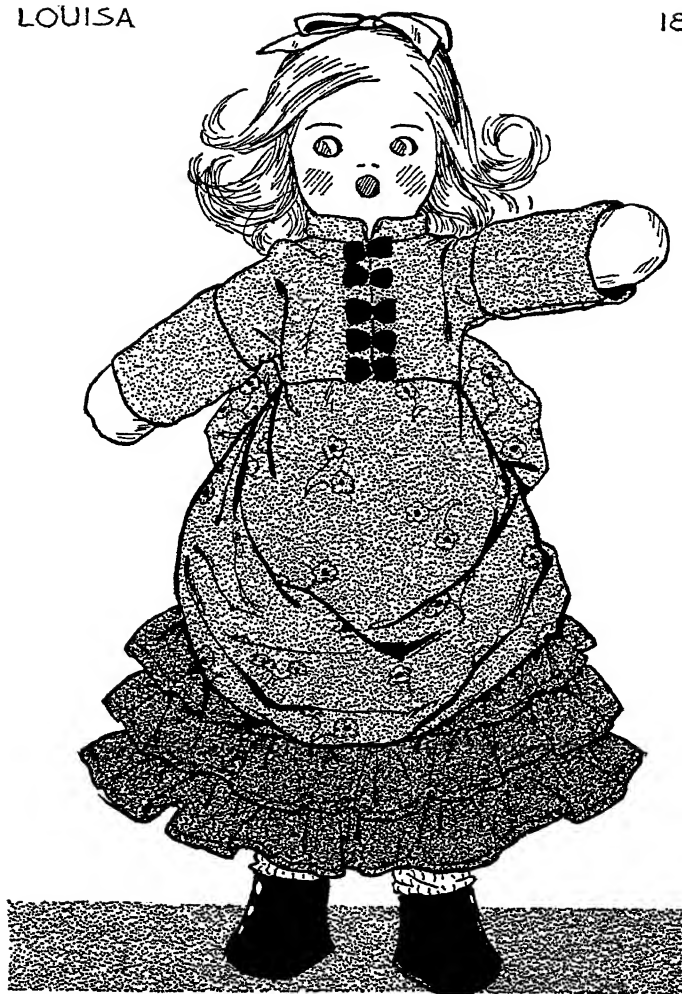
CHAPTER 11

LOUISA—1887

LOUISA wears a silk dress with a big bustle, and it was probably her very best dress. It would have made her feel very grown-up, since few little girls owned bustle dresses. Instead, a girl usually had to be content with a bustle bow, or a few flying folds of her looped-up outer skirt.

Louisa's dress shows an interesting combination of plain and patterned materials. Its color scheme, too, is interesting. It is green and blue.

The green is that pleasant shade known as reseda or mignonette color. The blue is rich,





LOUISA — 1887

royal blue. These colors look better together than one might suppose. Besides, they are genuine, old-fashioned colors.

The waist is of green corded silk. Its front opening is hidden beneath the tiniest of black velvet bows, set one above the other, in an orderly row. The bows are put on just to look dressy, they don't really fasten anything. Around the neckline is a fold of the silk, for a collar.

The sleeves are made by piecing on long, cuff-like sections.

Such a snug-fitting waist could not have been put on the doll if all the seams had been completed at the beginning. The underarm seam is sewed after the waist is on.

The full blue underdress is about 26 inches

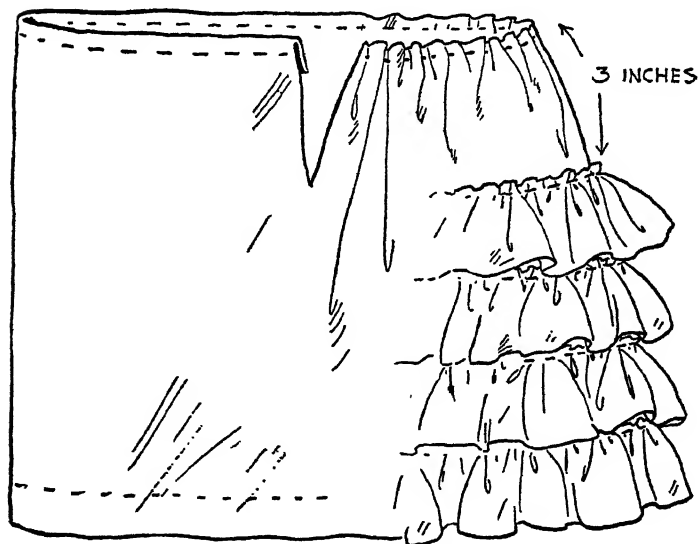
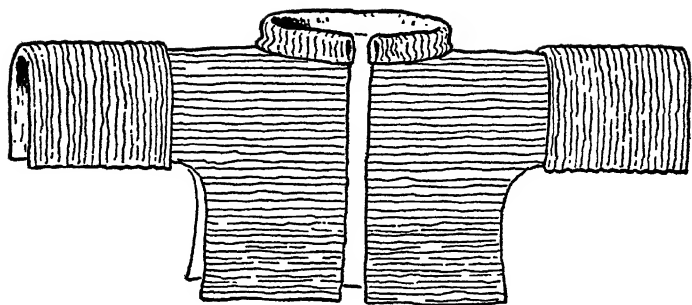
AMERICAN COSTUME DOLLS

around and 9 inches long. Its four ruffles are each an inch wide. Every ruffle is hemmed, top and bottom, with small, neat stitches.

Louisa's quaint overskirt is looped up like the old-time polonaise, which was a fashion favorite for many a long year. But the real polonaise had the waist and drapery all in one piece. It was worn over a separate skirt, just as Louisa's is.

A true polonaise dress would also be an excellent choice for a doll of this period and one of our pages shows a sketch of a little girl in a polonaise. The drawing was made from an old tintype.

Louisa's overskirt and bustle are of crisp, rustly taffeta. The taffeta is green with stiff little flower sprays all over it. The looped-up



SKIRT 26 INCHES WIDE
9 INCHES LONG

RUFFLES
1 INCH WIDE

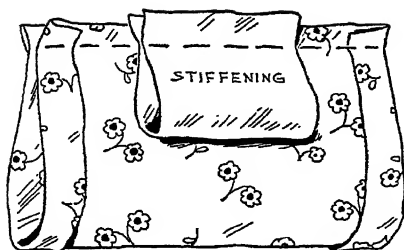
AMERICAN COSTUME DOLLS

skirt measures about 18 inches around. Its length is the same as the underdress.

At the waistline, all its fullness is smoothed toward the back and fastened there. Then the bustle is attached. This bustle itself is big, soft, and squashy. It is made from the same material as the overskirt. Stiffening fabric is added, as the illustrations show.

Instead of stiffening the bustle with a straight cloth piece, you might prefer a crumpled-and-stitched wad of goods. The main idea is to prevent this bustle from flattening down. It must look puffy.

The sheer organdy petticoat has full flounces, picoted around the edges. The lace-trimmed panties are loose-fitting and long. Panties and petticoats of those days were com-

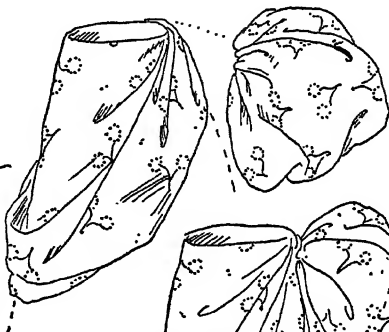
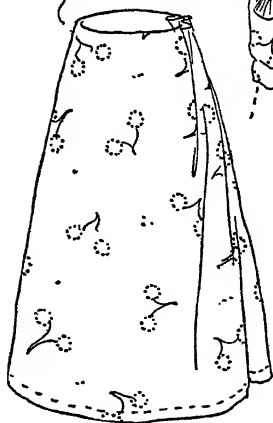


BUSTLE



SILK, 11 INCHES WIDE
9 INCHES LONG

OVERSKIRT
18 INCHES AROUND



AMERICAN COSTUME DOLLS

monly made of such substantial materials as muslin and other firmly woven goods. Popular trimmings for them were rickrack braid, tatting, crocheted lace, or ruffles of embroidery with rows of tucks above them. As a rule more than one petticoat was worn. For dress-up occasions, three or four were considered about right.

Louisa wears long white cotton stockings. Her high, painted shoes have painted white buttons. Her pink hair ribbon ties in a flat bow on top of her head.

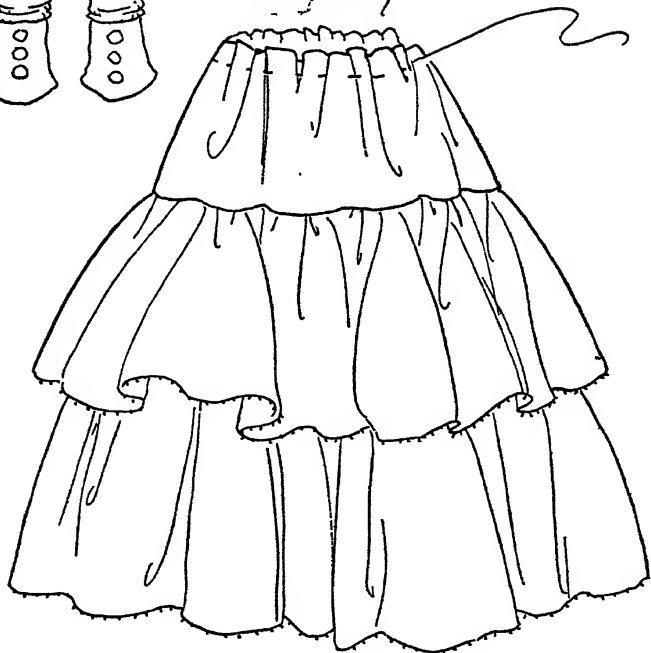
Here is a list of belongings which Louisa might have had. Most of them are described in Chapter 15.

Lace mitts

Chain and locket



PETTICOAT,



AMERICAN COSTUME DOLLS

Cameo (melted crayon on tiny safety pin)

Earrings (beads or blobs of crayon on pin, to be pushed into the doll's head)

Chatelaine bag (to hang from waistline, and made from a zipper chain or dangling earring chain)

Hat (with flower wreath and long streamers, and with rubber to go under chin)

Paisley shawl (from silk necktie or any Paisley patterned material)

Fur tippet, or neckpiece

Cape and muff

Toboggan hood (like skating cap, but taller, like a Santa's cap)

In the '80's, various silks were fashionable. There were stiffish, changeable silks and watered silks that swished when their wearer walked. There was soft China silk, and, most beautiful of all, perhaps, was Dresden silk. It was woven into soft, pastel-colored flowers



AMERICAN COSTUME DOLLS

whose edges melted off into nothingness.

You may be able to find scraps of ancestors' dresses made of these silks or of other fabrics worn long ago. Cashmere and albatross, bombazine, and nun's veiling—all these were old-time materials.

If you can find pieces of them for your old-fashioned dolls, you will be in great luck. Your dolls will become real ancestor dolls, to be treasured always.

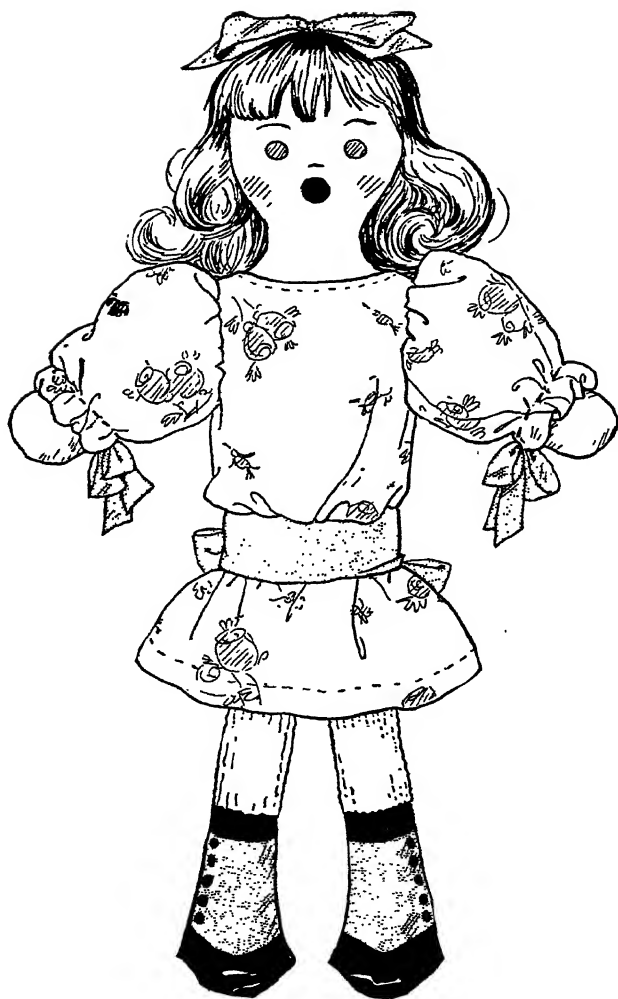
CHAPTER 12

EDITH—1910

EDITH is a little doll, just 12 inches tall. She is smaller than any of the other girl dolls except Josephine, who is the same height.

Edith has tiny feet as compared with the other dolls, but she can stand up as well as any of them. Her feet are placed well apart, and this always helps a doll to stand firmly. In the chapter where feet are described, you will see Edith's footprint. We drew a line around her foot to show you its actual size and shape.

Her shoes are painted with high tops to look like the dressy cloth-top shoes worn by





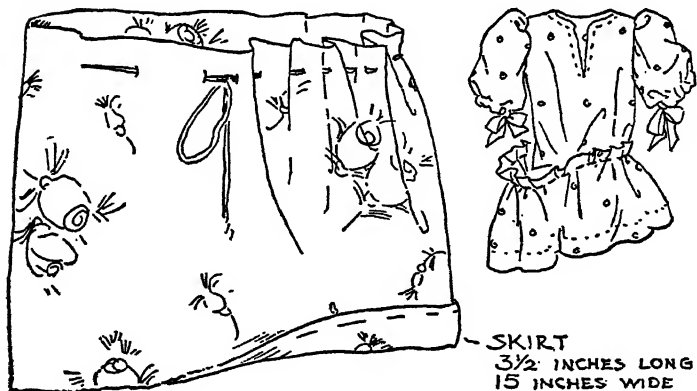
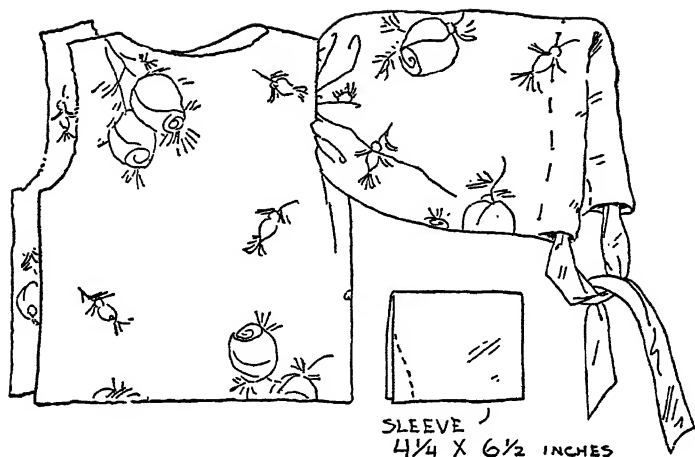
AMERICAN COSTUME DOLLS

little girls at that time. The lowers are black and the uppers red with a black band around the top. And there is a row of black buttons painted down the side.

The stockings are long white ones of cotton.

Edith's long-waisted dress is of light challis with a sprinkling of rose-buds over it. If you ever are in doubt about a color scheme, you can safely follow the main color plan of Edith's outfit; it is always an attractive one.

The important color in the challis is the pinky tint of the rosebuds. Therefore this rosy pink was chosen as the key color for the wardrobe. Sash, hair bow, and sleeve bows are all rose color, to echo the rose-pink in the dress.



AMERICAN COSTUME DOLLS

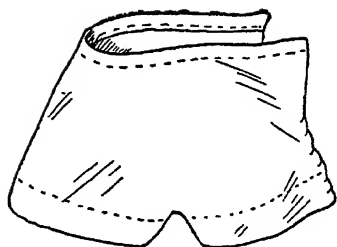
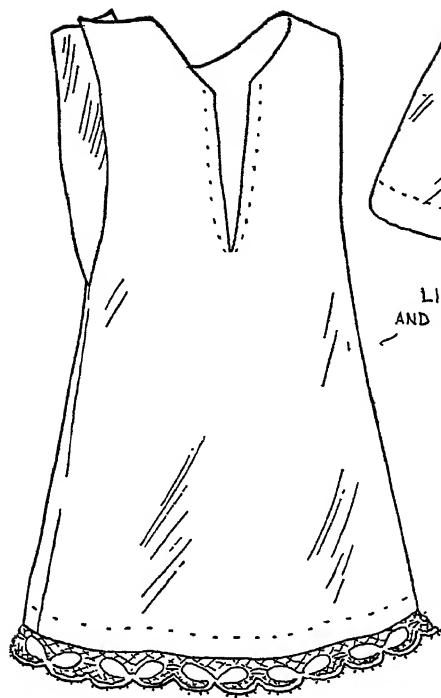
Edith's dress style is easy to copy. The small skirt is lapped over the long waist, then sewed on.

The neckline has the narrowest possible hem, and so has the placket opening at the back of the waist. The stitches must be very small.

Edith's full, puffed sleeves are made long and are hemmed at the bottom into a wide casing. Through this casing a pink ribbon is run, drawn up and tied into a bow.

The wide sash is also a pink ribbon—satin ribbon an inch wide. It ties at the back in a big bow. The hairbow is only a bow, not a whole ribbon around the head.

Under Edith's dress is worn a fine linen slip and fine linen panties. The slip has lace



LINEN PANTIES
AND SLIP

BUSTER BROWN
DRESS



GLOVE BUCKLE



AMERICAN COSTUME DOLLS

edging. The open shoulder in the drawing of the slip means to put the slip on the doll before the shoulder seams are sewed up.

In Edith's day Buster Brown was a popular character in the funny papers, and Buster Brown suits were worn by many boys and girls. One of these suits is drawn here, in a girl's style dress. A boy's suit was always made with shorter coat so that about half of the bloomers showed.

The coat part has a side fastening, buttoned. The belt comes well below the real waistline.

An important feature of these suits was the big, wide, white collar. It stood up high on the neck, and a Windsor tie was generally worn with it.

CHAPTER 13

BARBARA—OF TODAY

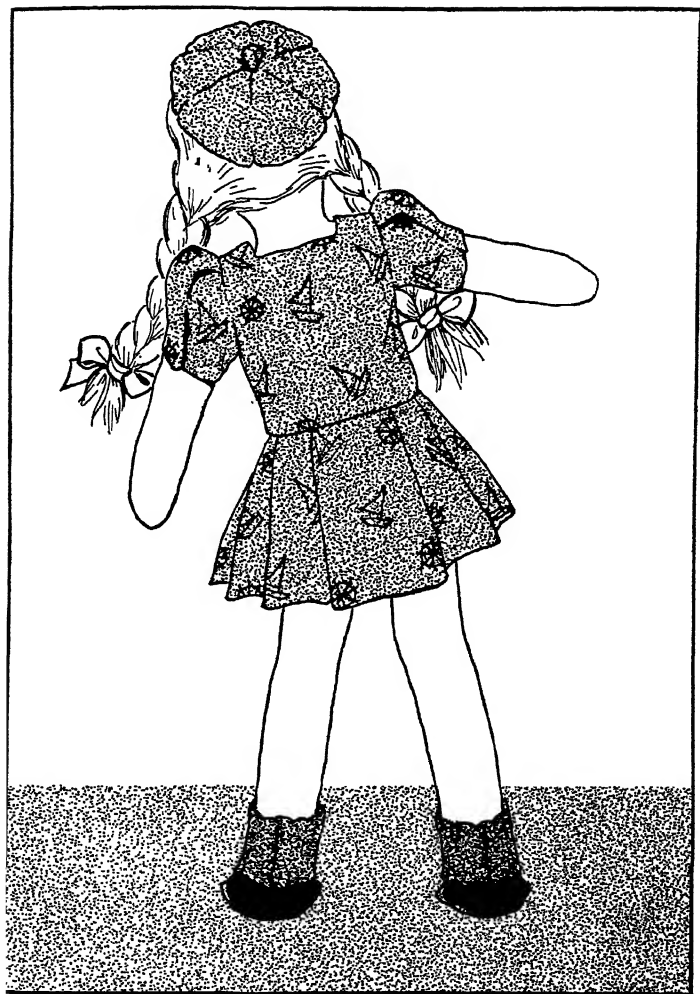
BARBARA is Little Miss America of today.

She stands in a happy-go-lucky pose, ready for play. An experiment was made in the posing of this doll's body, for it leans far to one side, with the head tilted, yet it stands firmly. The legs, instead of being perfectly straight like those of the other dolls, have been modeled a little. Knees have been indicated, and a faint pink tint was painted on each. On all the other dolls, except one, long dresses covered the knees, so no modeling was needed.

Perched far back on Barbara's head is a lit-

BARBARA



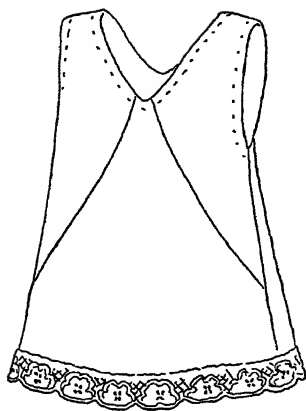


AMERICAN COSTUME DOLLS

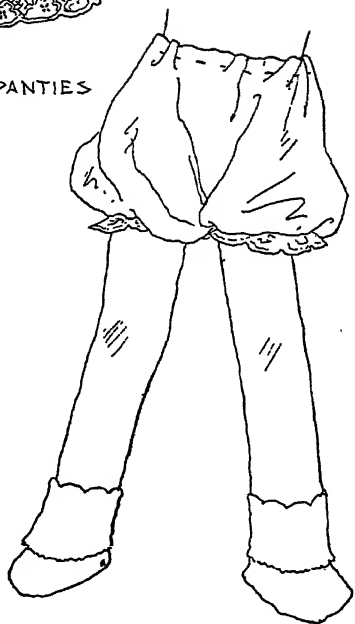
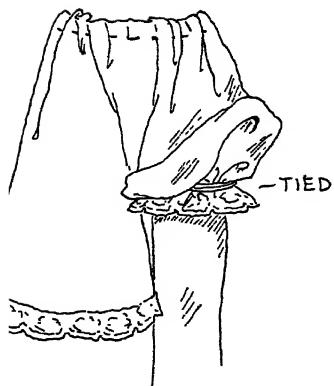
tle blue beret to match her dress. She has two long braids to swing. Socks and hair bows are scarlet.

The short, button-down-the-front dress is of blue cotton print. Quite a bit of dressmaking went into the making of this dress. The front has a full-length panel, with an opening at the side. There are four buttons which don't really button. The rest of the skirt is laid in pleats around the waist. Each sleeve is shaped into a puff by two smooth pleats, top and bottom.

Barbara's underthings are of pink satin and were made from an old slip. The panties were first made very long. Then they were pushed up into a puffy bloomer-leg effect, and tied that way.



SATIN SLIP
AND PANTIES



AMERICAN COSTUME DOLLS

The flaxen pigtails are made of real hair. Illustrations show how this hair was glued on. It crosses from side to side of the head, all the way from forehead to the nape of the neck.

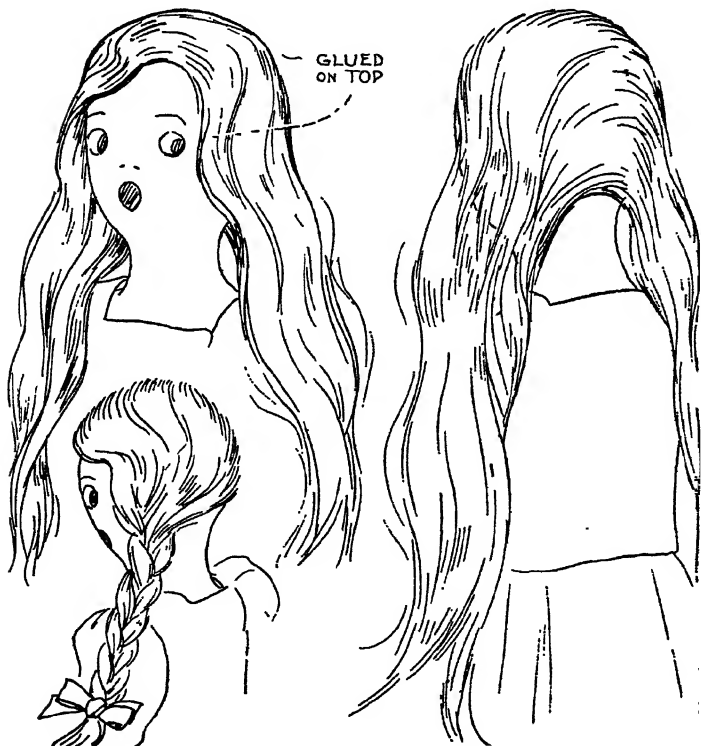
To make a wig like Barbara's required about 12 inches of hair—not less than that. If you want to make a wig like Barbara's you can buy a cheap hair switch at the five-and-ten-cent stores for about 20¢. One of these would be enough for several doll wigs.

Barbara's beret and its construction are shown at the top of one page. It was made by joining six little pie-shaped pieces of stocking, and is complete even to the tiny loop in the center.

On the lower half of the same page we show a quick and easy beret you could make.



REAL HAIR
12 INCHES LONG



AMERICAN COSTUME DOLLS

It is a fuzzy one, cut from a powder puff. Only cutting is required—no sewing at all. You might, of course, sew on a little tuft at the center, as shown.

One needs only to cut out a small circle from the underside of a puff and pull out the stuffing. Uses may also be found for this cut-out piece. It would make a cunning handbag to match the beret, or a muff for a winter outfit, or fur trimming for a coat collar.

The powder puff was $2\frac{3}{4}$ inches across. A smaller puff would make a "beanie" cap. A larger puff would become a tam, while from a much larger one a snug ski cap or hood could be made. New puffs are not necessary, for old ones can be washed and fluffed up.

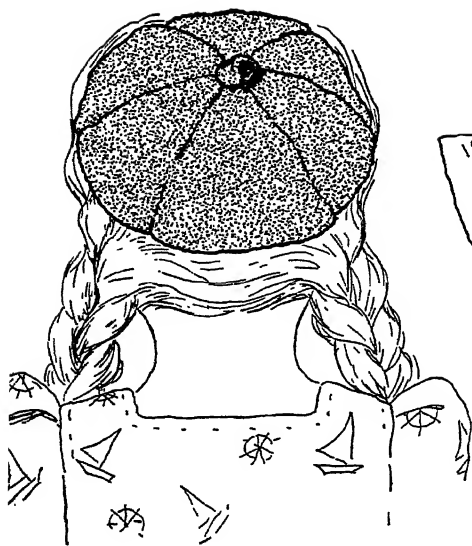
BARBARA—OF TODAY

There are other easy ways, and good ones, of making a beret. Gather a circle of woolly cloth, felt, or a piece of stocking. After gathering the circle barely enough to tuck under, the gathers may be pressed almost flat.

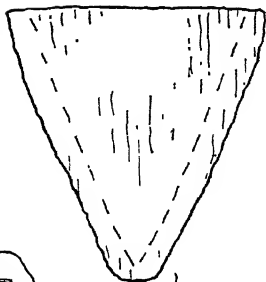
For small pressing jobs like this you will find that a curling iron makes the finest little pressing iron imaginable. It is far handier than a regular flatiron.

Of course there are endless possibilities to choose from in costuming a Barbara doll. The kind of dress will depend upon what materials you may have for making her wardrobe.

You can make any number of different toys for Barbara. A jumping rope can be made from paper and string. Paper is pasted



TWO BERETS



6
PIECES
OF STOCKING



PUFF



CUT PART AWAY

BARBARA—OF TODAY

into a roll around each knotted end of rather heavy cord. If the handles are painted red (or made of red paper in the first place), they will match Barbara's hair bows and socks. Pins can be pushed through the centers of the handles and on up into the doll's paper hands, so she can hold the jumping rope. Another possible toy for Barbara is a balloon on a stick. Make the balloon from a bit of broken balloon, and tie it to a small lollipop stick or a match stick. You could even make her a doll of her own.

It would be fun to make Barbara a dress like one of your own. Then dress her doll like its mother, Barbara. Then you would have three generations of American girls in a row, and you would be the grandmother!

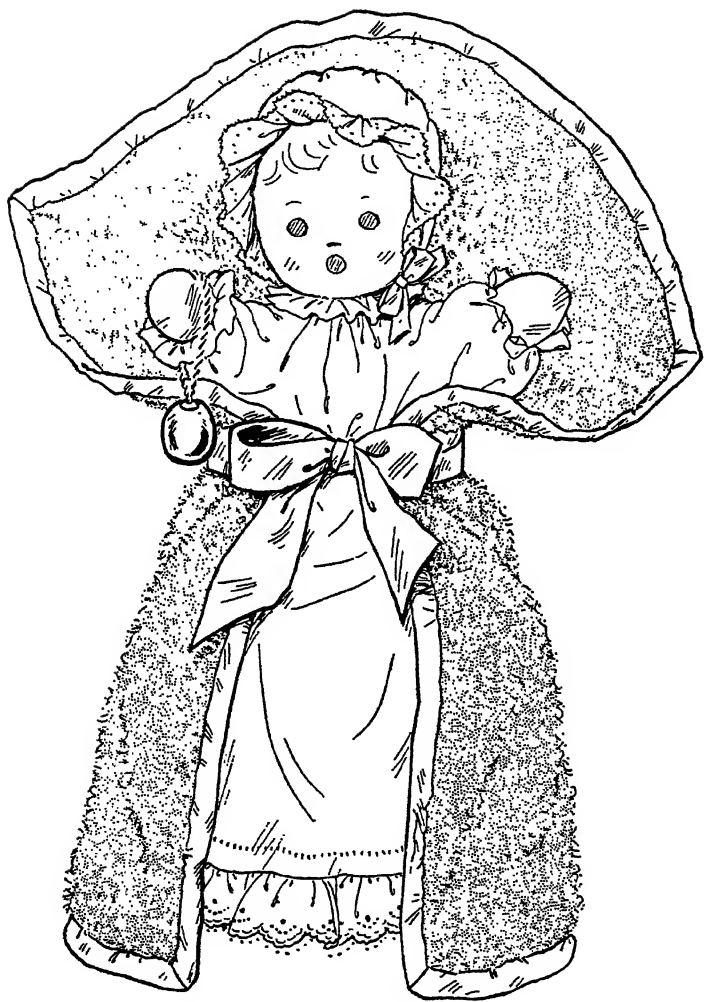
CHAPTER 14

BABY DOLL

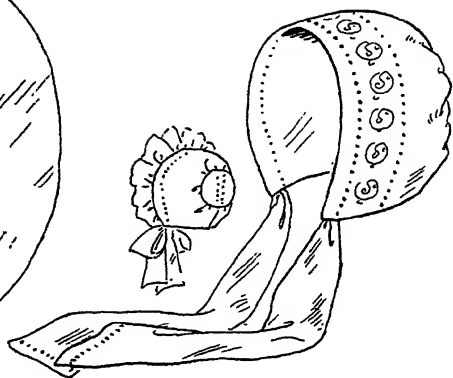
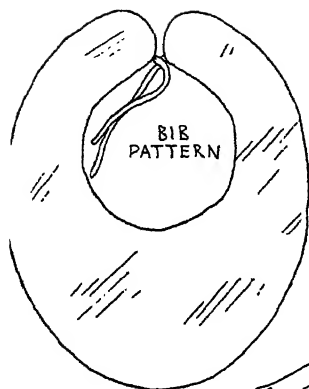
THIS CHAPTER offers you a baby sister or brother doll to be dressed in any American period you may choose.

First we show the baby doll as a baby of today, all dressed up in his tied-on blanket with a rattle to play with. The rattle is a bright bead strung on a cord.

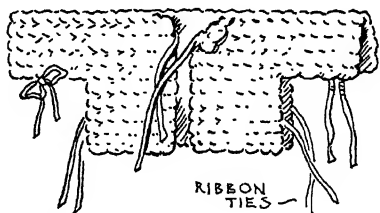
Today's babies have bibs and bonnets and all kinds of small garments. There's one suggestion for a simple, straight sacque which you could crochet. It could also be made of soft wool cloth. The sacque would be easy to put on and take off the baby, because of the



FOR BABY DOLL



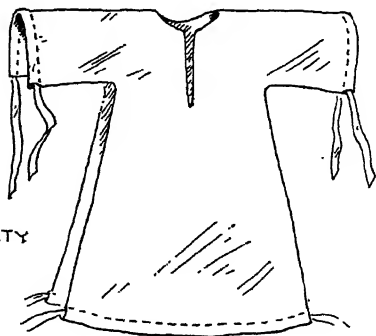
SACQUE
TO CROCHET

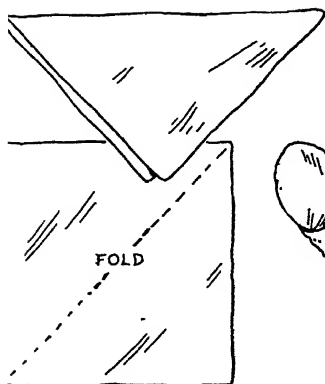


RIBBON
TIES

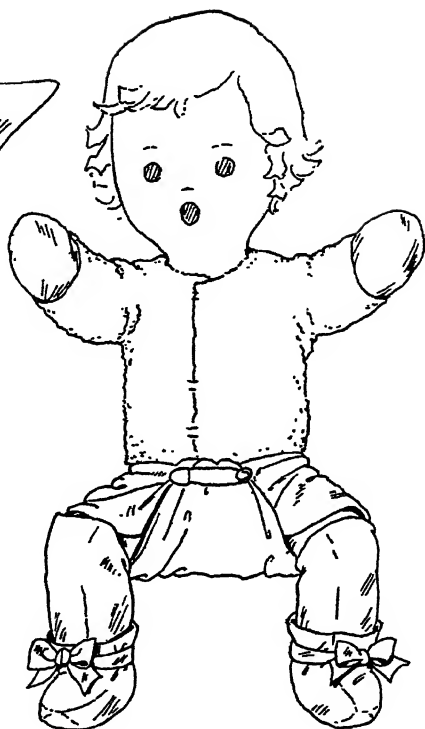
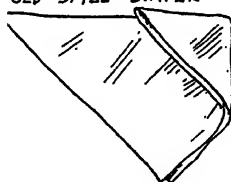


NIGHTY





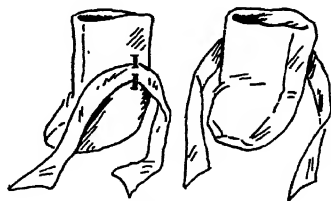
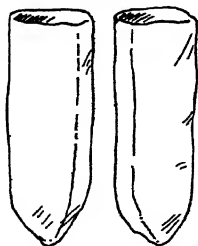
OLD STYLE DIAPER



GLOVE
FINGER



STOCKINGS



BOOTEES

AMERICAN COSTUME DOLLS

ribbon ties. At the bottom of the same page a modern drawstring sleeping suit is suggested.

Some of the pages show baby fashions of 1900 and 1910, or about those years. In addition to all these young-baby styles, there are two sketches of older babies, each 8 months old. These were made from old family photographs. Notice the great fullness of the skirt of Robbie's dress, the double puffs of the sleeves and the boat-shaped neckline—all this on a baby boy! Ann was a frontiersman's baby. She is wearing a winter dress, doubtless of wool.

One picture shows an infant's dress of Puritan times. It has a square, low neck, short sleeves and is very long. Even after the year 1900, infants' dresses and petticoats were

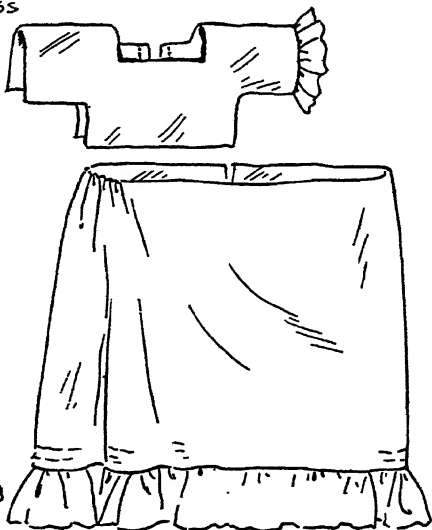


ROBBIE 1862



ANN 1887

PURITAN BABY DRESS



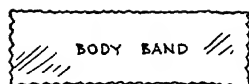
AMERICAN COSTUME DOLLS

made just as long. Some of them even had the same kind of snug waist and full skirt that the Puritan baby wore. But by 1910, a few daring mothers were shortening their babies' dresses to about 24 inches, which came a little below the babies' feet. Illustrations show a set of garments of the kind worn at this time. Notice the pinning blanket. It was used to protect the petticoat and dress.

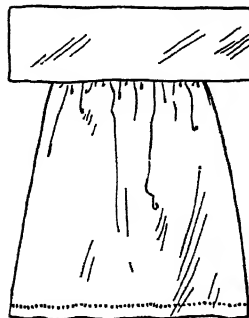
Never sew up all the waist seams on any baby clothes until the sleeves are on the arms. Leave one sleeve seam and one underarm seam open till the dress is on. Then stitch the seams.

Cribs and cradles for the babies can easily be devised from cardboard boxes. A basket cradle would be an interesting thing to make

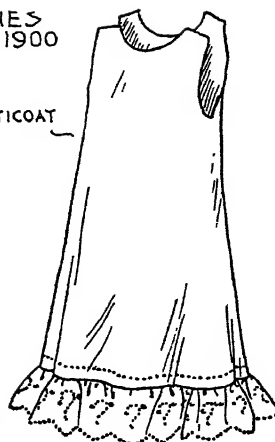
BABY CLOTHES OF 1900



PINNING BLANKET

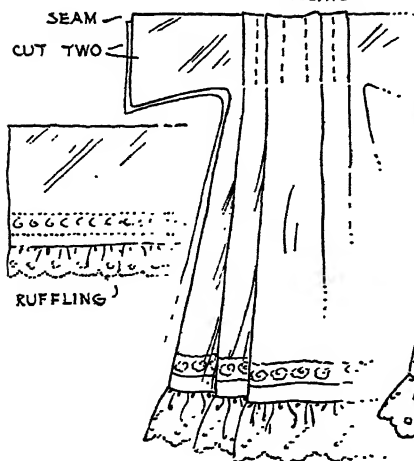


PETTICOAT



PLEATS

SEAM
CUT TWO



AMERICAN COSTUME DOLLS

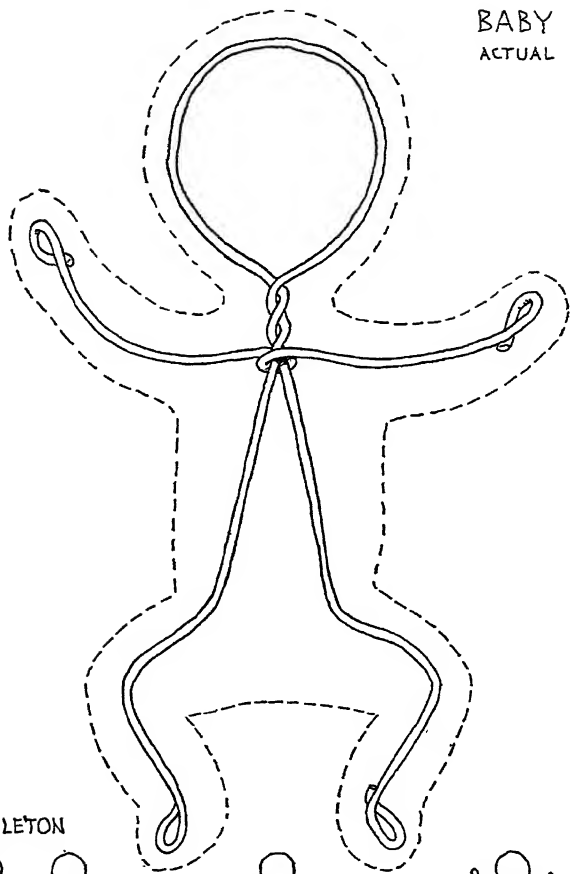
for the doll baby. There is a picture of the *Mayflower* cradle of Baby Peregrine in the book, *Child Life in Colonial Days* by Alice Morse Earle. No doubt pictures of this famous cradle may be found in other books also.

Full instructions for making the dolls are given in the first chapter, but a few further instructions may be added for this one.

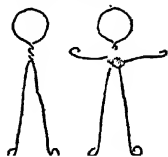
The baby doll is much smaller than the other dolls so it takes less time and work for making. The skeleton is simple and our drawing shows its actual size as a guide. The legs and arms must be bent before wrapping the skeleton. After the paper wrappings are on, bending will loosen them from the wires and will tear the paper.

BABY DOLL

ACTUAL SIZE



SKELETON



BEND LEGS



AMERICAN COSTUME DOLLS

A baby's head and body are large compared to its arms and legs. Unless you make your doll that way, it won't look as babylike as you would wish. Some dollmakers make the heads too small for the age they are to represent. If you compare your doll's head, as you work, with our full size pattern, you cannot make that mistake.

In the tiny construction pictures you see a paper pasted around the wire hips. This is a help in holding the leg wires well apart until you get your paper stuffings and wrappings in place.

A stocking wig is suggested, though glued-on hair trimmings would possibly be even better.

Outgrown clothes of a real baby make ex-

BABY DOLL

cellent material for a baby doll's dresses. Old white handkerchiefs, plain or lacy, are fine and will save you work on hems.

CHAPTER 15

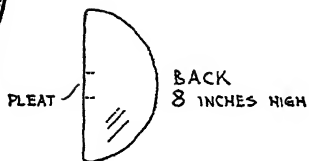
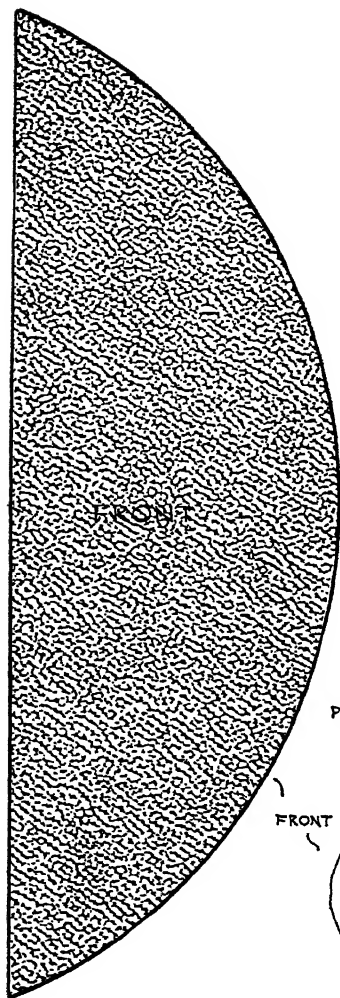
ACCESSORIES

THE DOLLS we have made here are not acrobatic. They're as stiff as statues, and once their dresses are on it is not easy to get them off. But there are many easy ways to add variety to a doll's wardrobe.

She should have several bonnets and wraps—a cape, a mantle, or a little shawl. She might have a silk poke bonnet for best, a sunbonnet for everyday.

When your doll takes off her bonnet and wraps, she puts on her apron. Almost all girls wore aprons part of the time, so you could make one or more for your doll. A pinafore

A POKE BONNET



FRONT



BACK



AMERICAN COSTUME DOLLS
would be appropriate for any doll of 1830 or later.

Poke Bonnet. This poke bonnet pattern is as simple as we could make it.

The brim part should be made double, with stiff paper between layers. The inner and outer layers of silk need not be of the same color. The back part of the bonnet is one half of an 8-inch circle. Small pleats (or a few gathers) will fit its straight edge onto the brim. Pleat or gather the lower fullness at the back.

A gingham sunbonnet would be suitable for many of the dolls. A sunbonnet is made much like a simple poke bonnet, only you add a ruffle to the neck part.

Wraps. In the olden days women wore

ACCESSORIES

fewer coats and more loose wraps. Cloaks and capes, mantles and mantillas, were the names of some of these garments. Then there were dolmans, spencers and nightingales, hug-me-tights and fascinators. The spencer seems to have been much like the modern shoulder-ette. The fascinator was a crocheted, scarf-like head covering, with long ends to wrap around neck and shoulders.

Shawls. The most valuable single article of women's dress through the ages is the shawl. It is the simplest garment in the world.

The pioneer mother's shawl served as both coat and bonnet during wintry trips in sled or wagon. The baby in her arms was rolled up tight inside his own warm shawl, with mother's big shawl as further protection. Lit-

PAISLEY
SHAWL





ARM-SLIT WRAP

AMERICAN COSTUME DOLLS

the shawls bundled up children's heads and necks in stormy weather. Light, pretty shawls were used for dress-up.

The long, slender shawls of the Empire period were more like scarfs. These were more graceful than useful. A Josephine doll (1800) should have one of them.

Among accessories for an old-fashioned doll, the classic Paisley shawl should not be forgotten. Some of the challis-like rayons, in Paisley design, would be excellent material for a doll shawl. It should be soft enough to drape around the doll's shoulders.

Arm-slit Wrap. This is too simple to need much describing. It could be trimmed with fuzzy white Angora yarn to look like fur. (See illustration.) The edges could just as well be

ACCESSORIES

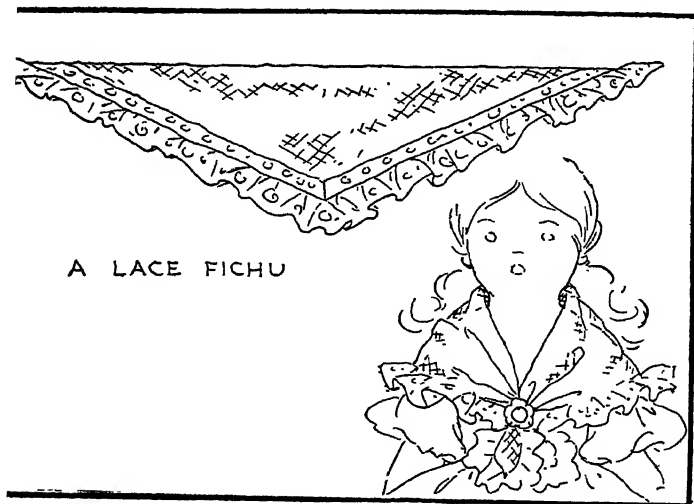
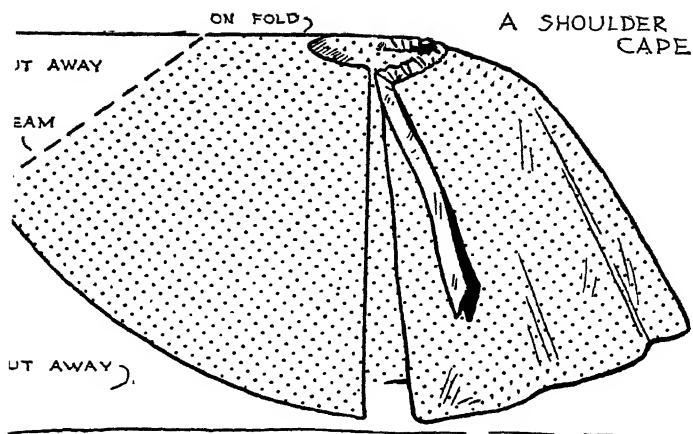
bound with narrow ribbon. Several strands of Angora yarn made the fur trimming on the bonnet in the picture.

If you make the wrap with any kind of fur trimming, it must appear very narrow, like short, fine fur, if it is to look authentic.

Shoulder Cape. This would be suitable for a doll of Louisa's time or earlier. Capes of all lengths and styles were in fashion for years and years.

The cape in the illustrations is a simple one to make. The shoulder part is on a fold, and a single seam down each side gives it shape. The material should be something soft, like challis or fine wool of some kind.

We show the neckline bound with thin silk ribbon, with ends for tying. This binding



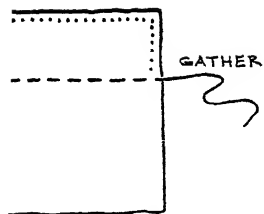
ACCESSORIES

might be sewed all the way around the cape as a finish. Or you could line the cape or hem it.

Red Riding Hood Cloak. The cloak of Little Red Riding Hood was much more than a story-book garment. It was a real kind of cloak worn by many little early Americans. Probably Priscilla wore one not unlike it.

A simple square of soft goods (about 14 inches square) will make this hooded cloak for one of your dolls.

Here is a good way to start. Try out a square of cleansing tissue as a pattern. Though this will be a bit too small, it will give you an idea of what you are trying to do. You can wrinkle it into a fit around your doll's head.



ACCESSORIES

Before proceeding too far with your cloak-making, notice how the garment is going to hang over your doll's arms. It hangs smoothly only if your doll's arms are rather close to its body. If the doll's arms are outspread, a cape with arm-slits will be better.

The easiest way of making this cloak is to gather it as you see it here, for the neck part. Then do a little fitting of the hood part around the doll's face. You can round off the top corners if you like. A real hem with real elastic around the face will make it easy to put on and take off.

Add ribbons. A ribbon around the neck will hide the gathers. Then it ties under the chin in a wide bow. If your doll is not already wearing hair bows, there might be a flat rib-

AMERICAN COSTUME DOLLS

bon bow on top of the hood, too.

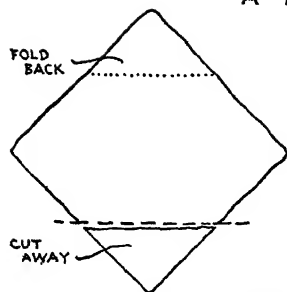
There are different ways of making the hood part. It can be made from a circle of goods, like a little cap, then joined on. Or it may be a pointed hood, like a Santa cap, also joined on to the cape part.

Mantle. The mantle shown in the illustration is very easy to make. Fold down that top point to make the cape collar. Arrange a ribbon inside the fold, draw it up to fit, and catch it with a few stitches.

Trim around the bottom to make it hang evenly. Not all mantles have even hems, by any means, so it might even be left as it is, if you prefer.

A nice effect can be made with a lining of different color; for instance, a scarlet lining

A MANTLE



AMERICAN COSTUME DOLLS

in a quiet blue outer part.

Fichu. A scrap of net and a scrap of baby-width Val lace would make a doll's fichu. Net and lace are easy to sew, the fichu is very small, and it gives a nice touch of white to a dark dress.

The cameo pin, for fastening it, is described among other trinkets on one of our pages.

Pinafore. There would be long strings to tie in a bow in back.

You could even sew on a little pocket or two.

Pinafores came into fashion in France about the year 1825. At first they were made of silk or fine linen and children wore them over their best party dresses and on the street.

A PINAFOR
FOR ANY DO!

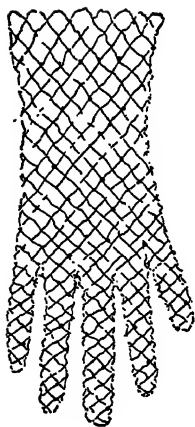


AMERICAN COSTUME DOLLS

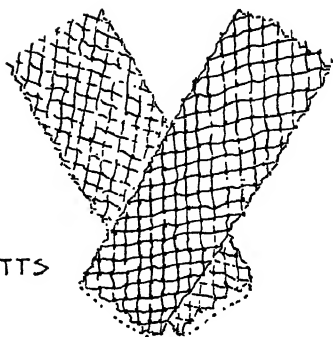
Soon pinafores were being made of muslin, lawn, and other cottons, and were being worn by little girls everywhere. The illustration shows how a pinafore should be made. One shoulder strap should be left loose until the pinafore is on the doll. Then fasten it with a tiny safety pin or a few stitches. The waistband ends with tie strings for a bow in the back.

Mitts. Doll mitts are made of old mesh gloves, or even gloves of fabric or silk. Cut off two fingers and snip off their tips. That's all there is to it. Mitts were worn both long and short. Some extended only above the wrist, others reached well above the elbow, especially when worn with short-sleeved dresses.

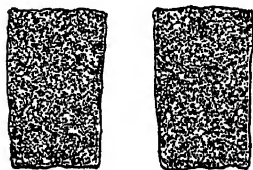
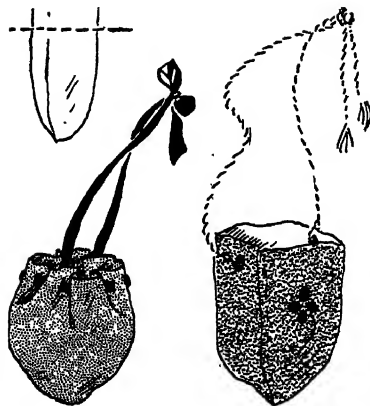
Reticule. Another use for glove-fingers is to



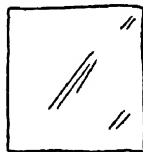
MITTS
RETICULE BAGS



LONG MITTS



SHORT MITTS



HANDKERCHIEF

AMERICAN COSTUME DOLLS

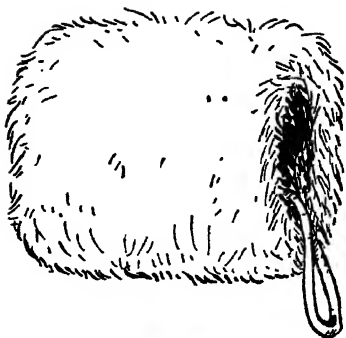
make them into little handbags or reticules. A long cord or drawstring is the most suitable kind of handle.

One might add a bit of decoration, such as a few embroidery stitches, or even pen-and-ink decoration, if the gloves are of kid or leather.

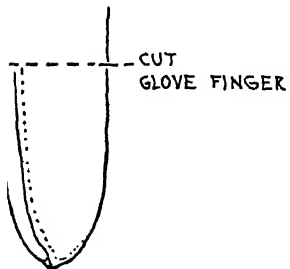
When slung over your doll's arm, the reticule appears more useful if a bit of handkerchief can be seen sticking out.

Red-Mittens-on-a-String. These are finger tips cut from a big old glove. The wrist part was drawn in with a few stitches, and tiny bows were sewed on.

The string is long enough to go up around the doll's neck. Then she can't possibly lose her mittens.



MITTENS-ON-A-STRING



AMERICAN COSTUME DOLLS

Muff. This is made from fur scraps, woolly cloth, or a powder puff. Instead of the carrying loop, you might run a long ribbon through the muff. Then it can be hung around your doll-child's neck.

Scarf. This is a cutting-and-fringing job. The material should be something that looks woolly, and it needn't be of wool at all if you find goods which will tie in a softer loop.

Trinkets are always amusing to make because they can be concocted from such funny little odds and ends.

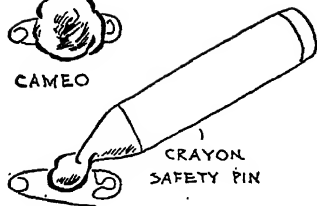
The *Cameo Brooch* is nothing but a few blobs of heated crayon on a little safety pin. It could be in ruby red or jade or any other jewel colors.

The *Bracelet* is a small curtain ring large

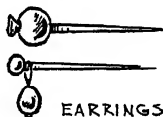
TRINKETS



CAMEO

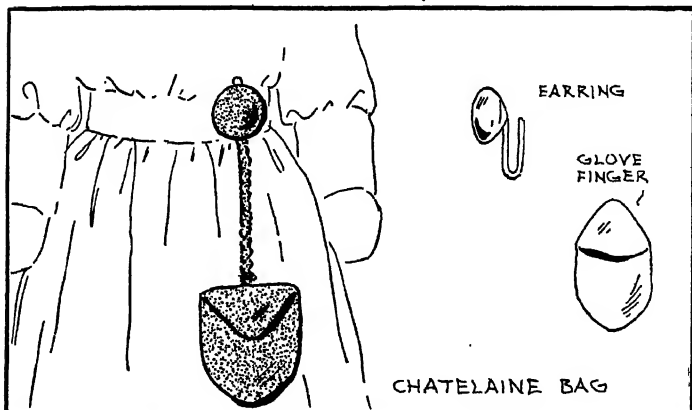
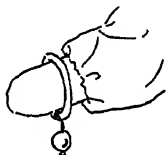
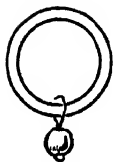


CRAYON
SAFETY PIN



EARRINGS

BRACELET



EARRING

GLOVE
FINGER



CHATELAIN BAG

AMERICAN COSTUME DOLLS

enough to slip on your doll's arm. It has a bangle—a bead on a bit of thread.

Earrings. A colored bead on a pin makes a doll's earring. The pin is pushed on into the doll's head. We show two ideas for making them. Any girl can think up other ways in a hurry when she has gathered her materials together. She can then plan additional trinkets.

Necklace. From a broken string of beads a doll necklace can be made. A beaded pull-chain becomes a string of golden beads such as was very popular during the 19th century. If the pull-chain is dull, a little brisk rubbing will make it shine again. Bits of fine chain from old handbags and zippers are just right for necklaces and bracelets.

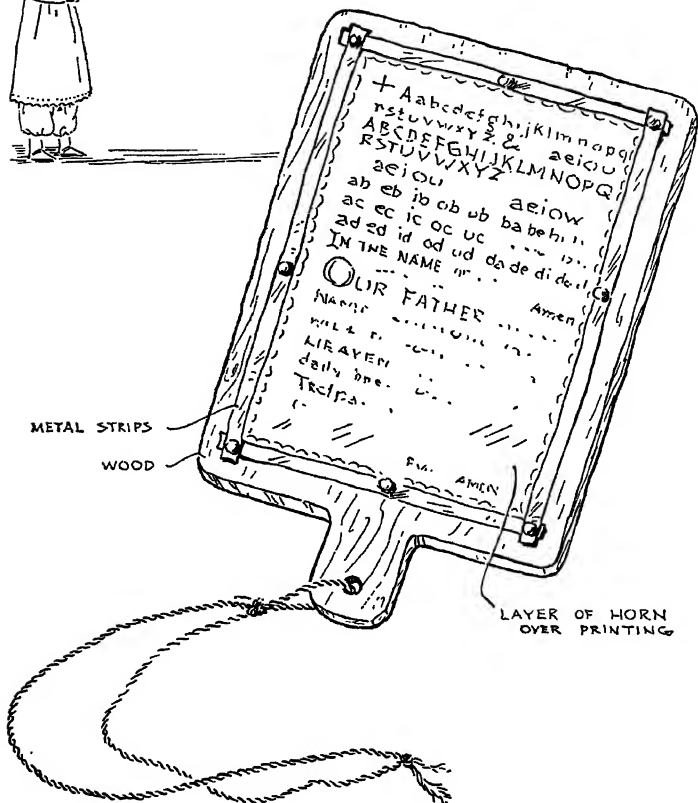
ACCESSORIES

Another use for a scrap of chain is for a *chatelaine bag* such as Louisa might have worn. The chain was suspended from the wearer's belt, and a small purse hung at the end. It was worn on the left side. Our illustration shows a chatelaine bag made of an old earring. The looped part of the earring slips over the doll's belt, just as the old-style chatelaine clasps did.

Hornbook. Hornbooks were the tiny, single-page readers of the Colonial child. Very few hornbooks are known to exist in America today, and these few are made of wood.

The hornbook shown here is about actual size. In Europe, hornbooks were made of various materials, including even silver and

A HORNBOOK ABOUT ACTUAL SIZE



ACCESSORIES

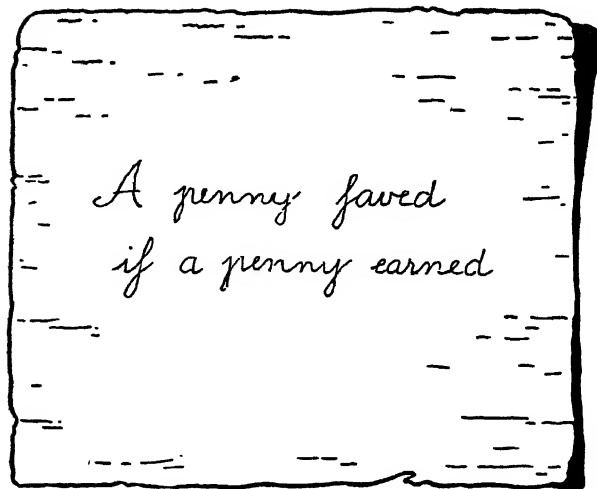
ivory.

The hornbook often had a hole through the handle so it could be hung on a peg in the wall. With a string through the hole, a child could carry it slung from his neck or in his hand.

The alphabet was printed on it, also a list of vowels and the Lord's Prayer. A few practice syllables were added. Probably hornbooks were not in use very long after 1800, when other kinds of books began to be common.

You could make a miniature doll's hornbook from a flat wooden ice cream spoon. Whittle the spoon part into a rectangle, and its handle into a short, stubby one. Drill or burn a hole for the cord.

QUILL PEN
BIRCH BARK PAPER



ACCESSORIES

Then letter the alphabet—or part of it—on paper and glue it on. To make the hornbook still more authentically American, paint the back red and draw an eagle on it.

If you want your doll to be the studious type, provide her with a quill pen and birch bark paper. The pen could be a bird feather or other very small feather. The paper might be either real birch bark or a paper imitation. One of Benjamin Franklin's wise sayings could be written on it in your smallest writing. "Early to bed," etc., would be a good one.

CHAPTER 16

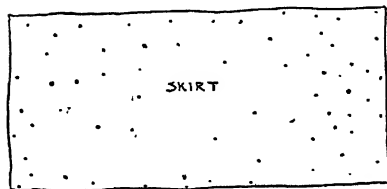
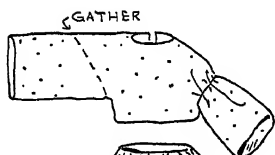
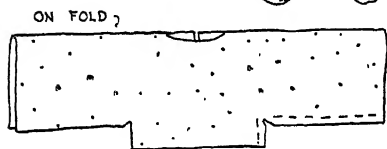
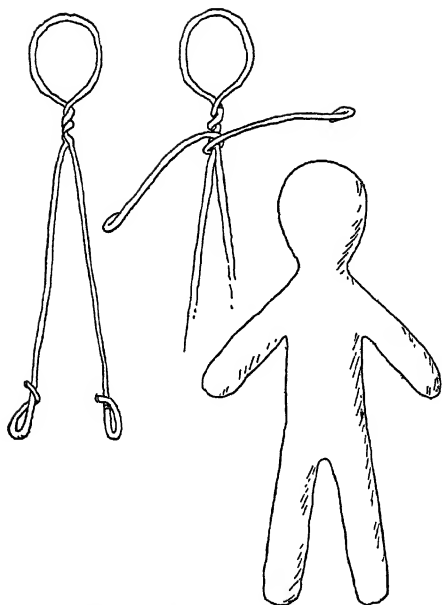
A DOLL'S DOLL

HERE IS a tiny toy doll which you can make for one of your larger dolls to carry. It is so small you could put it in your pocket.

The long dress and pantalets are copied after the clothing worn by a rag doll made about the year 1800. She looks today just as she did when she was made one hundred and forty years ago.

The wire skeleton for the doll's doll is sketched just in case you may want to make this doll as the others are made—of papers pasted over wires. The wire could be of any kind—hair curlers, hairpins—any light wire.

A DOLL'S DOLL
ACTUAL SIZE



8 INCHES WIDE

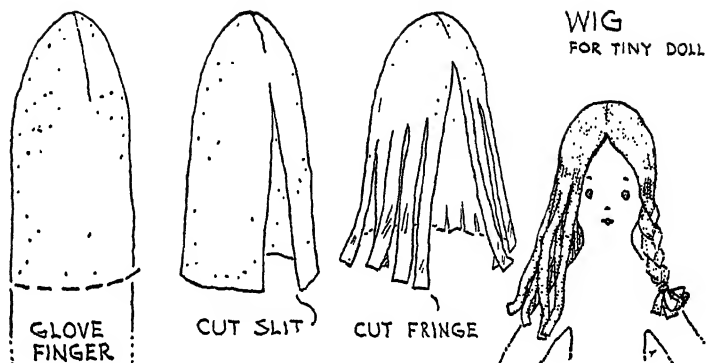
AMERICAN COSTUME DOLLS

Although so small a doll can be made this way, it requires considerable patience. Paper strips should not be over $\frac{1}{2}$ inch wide, and some should be narrower, about $\frac{1}{4}$ inch. Such narrow strips tear very easily when wet with paste.

You may prefer to make the doll of cloth wrapped around the wires. When using cloth for making the doll, omit the wire head loop entirely. Then for the head, wrap a bit of cloth around a ball of cotton, leaving long cloth ends for sewing the head on the wire shoulders.

After that is done, the stocking or cloth strips are wound around arms, legs, and body. It needn't take more than a few minutes to do all of it. Ink features, glove-finger wig, and

A DOLL'S DOLL



there is your doll's baby!

Clothing would be made in the style of the mother doll's, or of the same material, like the modern mother-and-daughter outfits.

If the toy doll's hands and feet appear too crude when finished, call her a baby doll, put a long dress on her, and bundle her up in a little, fluffy blanket.

Still another idea is to make your doll's doll like the old-fashioned stocking dolls—pieces

AMERICAN COSTUME DOLLS
of stocking sewed, tied, and stuffed.

To make the simplest possible dress, cut a cloth circle, slit it in the center, and tie it on.

We might wish you good luck in your doll-making except that luck has very little to do with it. Instead, we wish you a pleasant journey into the Long Ago by way of your Made-in-America dolls.

